

Ulrich Middeldorf

MBM

46



Sold in the Humbley Collection

(iv) £4-4-0



F. Zinke effig. p. 1744

G. Vertue del. & sculp. 1748.



F. Linke effig. p. 1735

G. Verue del. & sculp. 1748.

ÆDES WALPOLIANÆ:
OR, A
DESCRIPTION
OF THE
Collection of Pictures
AT
Houghton-Hall in Norfolk,
The SEAT of the Right Honourable
Sir *ROBERT WALPOLE,*
EARL of *ORFORD.*

THE THIRD EDITION.

*Artists and Plans reliev'd my solemn Hours ;
I founded Palaces, and planted Bow'rs.*

PRIOR'S *Solomon.*

L O N D O N :

Printed in the YEAR MDCCLXVII.





T O
LORD O R F O R D.

S I R,
Y O U will easily perceive how
different this address is from
other dedications. They are general-
ly calculated, by praising the noble,
the powerful, the rich, to engage pro-
tection and favour to the work : and

A 2

when



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A 2

when

iv DEDICATION.

when the timidity or obscurity of the author may be prejudicial to his book, he borrows virtues from other men to patronize and shelter his own blemishes.

This is not the case of what I offer You: it is a work of your own; a plain description of the effects of your own taste. If I design'd to compliment You, the Book itself would supply me with topics. If I mentioned the Ornaments of the House, your Star, your Coronet are panegyrics on your Nobility; the True Nobility, as You are the fountain of it in our Family;
and

DEDICATION.

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and however the sense of the world may differ from me, I own, I had rather be the first Peer of my Race than the hundredth.

Your power and your wealth speak themselves in the grandeur of the whole Building----And give me leave to say, Sir, your enjoying the latter after losing the former, is the brightest proof how honest were the foundations of both.

Could those virtuous men your Father and Grandfather arise from yonder church, how would they be amazed to see this noble edifice and spacious

vi DEDICATION.

cious plantations, where once stood
their plain homely dwelling! How
would they be satisfy'd to find only
the Mansion-house, not the Morals of
the Family altered!

May it be long, Sir, ere You join
Them! And oh! as You wear no
stain from Them, may You receive
no disgrace from

Your dutiful

and affectionate Son,

HOUGHTON,

Aug. 24, 1743.

HORACE WALPOLE.



INTRODUCTION.

THE following account of Lord ORFORD's Collection of Pictures, is rather intended as a Catalogue than a Description of them. The mention of Cabinets in which they have formerly been, with the addition of the measures *, will contribute to ascertain their originality, and be a kind of pedigree to them.

In Italy, the native soil of almost all Vertù, descriptions of great Collections are much more common and much more ample. The Princes and Noblemen there, who lov'd and countenanc'd the ARTS, were fond of letting the world know the Curiosities in their possession. There is scarce a
large

* They have been newly measured, and are more correct than in the first edition.

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large Collection of Medals but is in print. Their Gems, their Statues, and Antiquities are all publish'd. But the most pompous works of this sort are the *ÆDES BARBARINÆ* and *GIUSTINIANÆ*, the latter of which are now extremely scarce and dear.

Commerce, which carries along with it the Curiosities and Arts of Countries, as well as the Riches, daily brings us something from Italy. How many valuable Collections of Pictures are there established in England on the frequent ruins and dispersion of the finest Galleries in Rome and other Cities! Most of the famous Pallavicini Collection have been brought over; many of them are actually at Houghton. When I was in Italy, there were to be sold the Sagredo Collection at Venice, those of the Zambeccari and San Pieri palaces at Bologna; and at Rome, those of the * Sacchetti and Cardinal Ottoboni; and of that capital one I mention'd, the Barbarini: but the extravagant prices

* The Sacchetti Collection has been since purchased by Pope Benedict XIVth. and placed in the Capitol.

prices affix'd had hinder'd the latter from being broke. Statues are not so numerous, and consequently come seldomer, besides that the chief are prohibited from being sold out of Rome : a silent proof, that the sums sent thither for purchases are not thrown away, since the prohibition arose from the profits flowing into the City by the concourse of Strangers who travel to visit them. For however common and more reasonable the pretext, I believe, Ten travel to see the Curiosities of a Country, for One who makes a journey to acquaint himself with the Manners, Customs, and Policy of the Inhabitants.

There are not a great many Collections left in Italy more worth seeing than this at Houghton : In the preservation of the Pictures, it certainly excells most of them. That noble one in the Borgheſe palace at Rome, is almost destroy'd by the dampſ of the apartment where it is kept.

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The Italian Collections are far more numerous and more general. Lord ORFORD has not been able to meet with a few very principal Hands: but there are enough here for any Man who studies Painting, to form very true Ideas of most of the chief Schools, and to acquaint himself with most of the chief Hands. Knowledge of this sort is only to be learnt from Pictures themselves. The numerous volumes wrote on this Art have only serv'd to perplex it. No Science has had so much jargon introduc'd into it as Painting: the bombast expression of the Italians, and the prejudices of the French, join'd to the vanity of the Professors, and the interested mysteriousness of Picture-merchants, have altogether compiled a new language. 'Tis almost easier to distinguish the Hands of the Masters, than to decypher the Cant of the Virtuosi. Nor is there any Science whose productions are of so capricious and uncertain a value. As great as are the prices of fine Pictures, there is no judging
from

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from them of the several merits of the Painters ; there does not seem to be any standard of estimation. You hear a Virtuoso talk in raptures of Raphael, of Correggio's Grace, and Titian's Colouring ; and yet the same Man in the same Breath will talk as enthusiastically of any of the first Masters, who wanted all the excellencies of all the Three. You will perhaps see more paid for a Picture of Andrea del Sarto, whose Colouring was a mixture of mist and tawdry, whose Drawing hard and forc'd, than for the most graceful air of a Madonna that ever flowed from the pencil of Guido. And as for the Dutch Painters, those drudging Mimics of Nature's most uncomely coarsenesses, don't their earthen pots and brass kettles carry away prices only due to the sweet neatness of Albano, and to the attractive delicacy of Carlo Maratti ? The gentlest fault that can be found with them, is what Apelles said of Protogenes ; “ Dixit enim omnia sibi cum illo paria esse, “ aut illi meliora, sed uno se præstare, quod ma-

“ numille de tabula nesciret tollere.” Plin. lib. 35. cap. 10. Their best commendation was the source of their faults ; their application to their art prevented their being happy in it. “ Artis summa Intentio, et ideominor Fertilitas.” Nicolo Poussin had the greatest aversion for Michael Angelo Carravaggio, for debasing the Art by imitations of vulgar and unrefined Nature. His lights and shades are as distinct and strongly opposed, as on objects seen by candle-light. It was not so much want of Genius in the Flemish Masters, as for want of having search’d for something better. Their only idleness seems to have been in the choice of their Subjects. Rottenhamer and Paul Brill, who travelled into Italy, contracted as pleasing a Style as any of the Italian Masters. Lord ORFORD’s Landscapes of the latter are very near as free, as pure, and as genteel as Claude’s and Titian’s.

There was something in the Venetian School, especially in Paul Veronese, which touches extremely

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tremely upon the servile imitation of the Dutch: I mean their ornaments of Dress and gawdy embroidered Garments. It puts me in mind of a story of Apelles, who looking on a Picture just finished by one of his Scholars, which was mightily decked out with gold and jewels; “At least, my lad,” said he, “if you could not make her Handsome, you have made her Rich.”

If ever Collections cou’d be perfect, the present age seems to be the period for making them so. Another century may see half the works of the great Masters destroy’d or decaying: and I am sorry to say, that there seems to be a stop to any farther improvements, or continuation of the perfection, of the Art. We seem to be at Pliny’s period, “Hactenus dictum sit de dignitate artis morientis.” I know none of the Professors who merit the name (for if ever Solimèni did, which I scarce think, he is now past the use of his pencil) except Rosalba and Zink---two Artists whose
manners

manners are the most opposite--- * Hers, as perishable as it is admirable : † His, almost as lasting as it deserves to be. Tho' there are no remains of this kind of Painting among the Antients, yet they certainly knew it ; for Pliny, in the fourth chapter of his thirty-fifth book, absolutely mentions a kind of Enamel, where he says, Augustus bought a Picture which “ Nicias scripsit se inus-
“ fisse.” They call'd it the Encaustic manner of Painting, and had three different sorts of it ‡. It is not at all improbable that Time should discover something of this sort too. I believe, till within these six years, it was agreed among the Virtuosi that the Antients knew little or nothing of Perspective ; but among the very fine pieces of Painting dug out from the new-discovered underground Town at Portici near Naples, which is supposed the ancient Herculaneum, destroy'd by an Earthquake with several other Towns in the reign of Titus, there was found an excellent and perfect piece of Perspective, consisting of a view of a
Street

* Crayons.

† Enamel.

‡ See PLINY, Lib. xxv. cap. 11.

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Street with several Edifices on each side, which is now preserv'd in the King of Naples's closet.

In one Part of Painting indeed, their ignorance was very extraordinary ; for they were amaz'd at a Picture of Minerva, which seem'd to look at you where-ever you stood. Pliny in the above-cited book says, “ Amulii erat Minerva spectantem aspectans “ quacunq̃ue aspiceretur.” One is astonish'd how they could ever paint Portraits, and not perceive this common effect. I don't imagine they drew all Portraits in Profile, as they did the Heads on their Medals, till about Justinian's time. Some of their Busts and Statues have Eye-balls mark'd, and consequently have the effect of other Portraits.

In another particular, the painters had a method very common among the moderns, which was, to make their Mistresses fit for the ideal Goddesses they were to draw. One example Pliny mentions of Arellius, “ semper alicujus foeminæ amore flagrans,
“ &

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“ & ob id Deas pingens, sed dilectarum imagine:
“ itaque in Pictura ejus scorta numerabantur.” Among the Moderns, Baroccio always drew his Madonna's from his Sister: Rubens all his principal Women from his three Wives. In the Luxemburg Gallery at Paris, he has painted them for the three Graces. In Lord ORFORD's Picture of Christ at the house of Simon the Leper, he has taken the idea of the last for the Magdalene. Lord ORFORD has a Head of the same Woman by him, and her Portrait at length in that celebrated Picture of her by Vandyke. The first is with him in his Family-piece by his scholar Jordans of Antwerp; the second was a dark Woman.

Sir Peter Lely was employ'd by the Duchess of Cleveland to draw Her and her Son the Duke of Grafton for a Madonna and little Jesus, which she sent for an Altar-piece to a Convent of Nuns in France. It staid there two years, when the Nuns discovering whose Portrait it was, return'd it.

I can-

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I cannot conclude this topic of the ancient Painters, without taking notice of an extreme pretty instance of Prior's taste ; and which may make an example on that frequent subject, the resemblance between Poetry and Painting, and prove that Taste in the one will influence in the other. Every body has read his Tale of Protogenes and Apelles. If they have read the story in Pliny, they will recollect, that, by the latter's account, it seem'd to have been a trial between two Dutch Performers. The Roman Author tells you, that when Apelles was to write his name on a board, to let Protogenes know who had been to enquire for him, he drew an exactly strait and slender line. Protogenes return'd, and with his Pencil, and another Colour, divided his Competitor's. Apelles, on seeing the ingenious minuteness of the Rhodian Master, took a third Colour, and laid on a still finer and indivisible line.----But the English Poet, who could distinguish the emulation of Genius from nice experiments about splitting hairs, took the story

C

into

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into his own hands, and in a less number of trials, and with bolder execution, comprehended the whole force of Painting, and flung Drawing, Colouring, and the doctrine of Light and Shade into the noble Contention of those two absolute Masters. In Prior, the First wrote his name in a perfect design, and

-----with one judicious stroke
On the plain ground Apelles drew
A circle regularly true.

Protogenes knew the hand, and shew'd Apelles that his own Knowledge of Colouring was as great as the other's Skill in Drawing.

* Upon the happy Line he laid
Such obvious Light and easy Shade,
That Paris' Apple stood confest,
Or Leda's Egg, or Cloe's Breast.

* Mr. Vertue, the Engraver, made a very ingenious conjecture on this Story; he supposes that Apelles did not draw a strait Line, but the Outline of a human Figure, which not being correct, Protogenes drew a more correct Figure within His; but That still not being perfect, Apelles drew a smaller and exactly proportioned one within both the former.

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Apelles acknowledged his Rival's Merit, without jealously persisting to refine on the Masterly Reply:
 “ * Pugnavere pares, succubere pares.”

I shall not enter into the History of either ancient or modern Painting : 'tis sufficient to say that the former expir'd about the year 580, and reviv'd again in the person of Cimabue, who was born in 1240. Some of his Works are remaining at Florence ; and at Rome and in other Cities are to be seen the performances of his immediate Successors : But as their Works are only curious for their Antiquity, not for their Excellence ; and as they are not to be met with in Collections, I shall pass over those Fathers of Painting, to come to the year 1400, soon after which the chief Schools began to form themselves. Andrea Mantegna was born in the year 1431, and of himself form'd that admirable Style, which is to be seen in his Triumphs of Julius Cæsar at Hampton-Court. A Style which Raphael, Julio, and Polidore, seem rather to have

C 2

borrow'd

* MARTIAL.

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borrow'd from him, as he had drawn it from the Antique, than to have discover'd it themselves.

The First and acknowledged Principal School
The Ro-
MAN School. was the ROMAN : it was particularly admir'd for Drawing, Taste, and great Ideas ; all flowing from those models of improv'd Nature, which they had before their eyes in the Antique Statues and Bas-reliefs. Their faults were, minute and perplex'd Draperies, and a hardness of Colouring : faults arising from the same source as their perfections, they copied too exactly the wet Draperies which the ancient Statuaries used to cling round their Figures very judiciously, to show the formation of the limbs, and to give a lightness to the Marble, which would not endure to be encumbered with large folds and flowing garments, but which are the great beauties of Painting. Raphael toward the end of his life grew sensible of this, and struck out a greater Style in his Draperies. Their hard Colouring too was owing to their close Application
to

to the study of the Antique, and neglecting Nature. Raphael's superior Genius made him alone comprehend both. The many volumes wrote on his Subject make it needless to say more of Raphael. Michael Angelo Buonarotti alone of all the Roman School fell into the contrary extreme : he follow'd Nature too closely, so enamour'd with that ancient piece of anatomical skill, the Torso, that he neglected all the purer and more delicate-proportion'd Bodies. He was as much too fond of Muscles, as Rubens afterwards was of Flesh ; each overloaded all their Compositions with their favourite Study. This great School, after the death of the Disciples of Raphael and Michael Angelo, languished for several years, but reviv'd in almost all its Glory in the person of * Andrea Sacchi, who carry'd one part of the Art to greater perfection than any before him or since, the Harmony of Colours. His Countryman and Competitor Pietro Cortona was a great Ornament to Rome. He had rather a great richness than a fruitfulness of Fancy. There is

too

* He first study'd under *Albano*.

too remarkable a fameness in his ideas, particularly in the Heads of his Women ; and too great a composure in his expression of the Passions. No Collection can be complete without one Picture of his hand, and none wants more than one, except of his greater and less sort, for his small Pieces are his best. Lord ORFORD has one in his Cabinet, which is very capital. He had an extreme good Scholar, Ciro Ferri. Andrea Sacchi bred up a most admir'd Scholar, the famous Carlo Maratti. This latter and his Scholars formed a new Roman School, and added Grace, Beauty, and Lightness, to the Majesty, Dignity, and Solemnity of their Predecessors. Indeed Carlo Maratti has unluckily been one of the Destroyers of Painting, by introducing that very light Style of Colouring, which in less skilful Hands has degenerated into glare and tawdry. The Drawing-room in this Collection, called the Carlo-Marat Room, is a perfect School of the Works of him, Nicolo Beretoni, and Giosepe Chiari, his Disciples.

Cotem-

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Cotemporary with the Elder Roman School was the Venetian, as renown'd for their Colouring,<sup>The VENE-
TIAN School</sup> as the other for their Drawing. Titian, Giorgione, Pordenone, Paul Veronese, Tintoret, the Bassans, Paris Bourdon, Andrea Schiavoni, and the Palma's, were the chief Masters of it: Titian and Paul Veronese by far the best. The Landscapes of the former, and the Architecture of the latter, were equal to their Carnations. Giorgione had great ideas. Pordenone and Tintoret were dark and ungraceful. The Palma's were stiff, and the Bassans particular. The elder Palma is remarkable for ill-drawn Hands and Arms, of which he was so sensible, that he seldom has shown above one of each Figure. The Bassans have always stooping Figures, and delighted in drawing the Backs of them. Their Landscapes are dark, and their greatest Lights consist in the red Draperies, which they promiscuously distributed to almost every Figure.

The

The same Century produc'd that universal Genius, Lionardo da Vinci, whose Colouring of Flesh does not yield in roundness to Titian's ; nor his skill in Anatomy to his Cotemporary Michael Angelo's ; his judgment in it was greater. Tho' he was not born at Milan, yet his residence there established a kind of Milanese School. It was the fate of that City not to have its greatest Ornaments born its Natives. The Procacini, who were of Bologna, retired thither on some disputes with the Caracci. Camillo, who was most known of the three, was very particular in his Colouring. The variety of Tints in his Flesh, the odd disposition of his Lights on the verges of the Limbs, and his delighting in clustering Groupes, made his Pictures extremely easy to be known.

The FLO-
RENTINE
School.

There is little to be said of the Florentine School, as there was little variety in the Masters ; and except Andrea del Sarto, and the two Zuccheri's,

chero's, their names are scarce known out of Tuscany. Their Drawing was hard, and their Colouring gawdy and gothic.

The Lombard School was as little universal, The LOM-
BARD School but far more known by producing those two great Men, Correggio and Parmegiano: the first, for Grace and Sweetness confest the first of Painters; and the latter as celebrated for the Majesty of his Airs. His Works are easily known by long Necks and Fingers, and by a certain greenness in his Colouring. To Correggio seems applicable what Pliny tells us of Apelles; “Cum aliorum opera
“ admiraretur, collaudatis omnibus, deesse iis unam
“ illam Venerem dicebat, quam Græci Charita
“ (Grace) vocant: cætera omnia contigisse, sed hac
“ soli sibi neminem parem. Lib. 35. Cap. 10.”
Frederico Barroccio was a great imitator of Correggio, but seems rather to have study'd what Correggio did, than what he did well; his beautiful

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tiful Colouring and bad Drawing are both like Correggio's.

The NEA-
POLITAN
School.

The Neapolitan School has produc'd little good; if Lanfranc was a good Painter, which in my own mind I do not think, he was bred up in the School of the Caracci. His manner was wild, glaring, and extravagant. What Luca Jordano did well, he ow'd to his Master Pietro Cortona. His careless and hasty manner prevented his Pictures from almost ever being excellent. His hand is often difficult to be known, as it was the most various and uncertain. There cannot be three manners more unlike, than in the Cyclops, the Judgment of Paris, and the two small ones in the Carlo-Marat Room, all by him. Generally indeed his Pictures are to be distinguished by deep blue Skies, blue and white Draperies, and vast confusion of unaccountable Lights, particularly on the extremities of his Figures. His Genius was like Ovid's, flowing, abundant, various, and incorrect.

The

The greatest Genius Naples ever produc'd resided generally at Rome; a Genius equal to any that City itself ever bore. This was the great Salvator Rosa. His Thoughts, his Expression, his Landscapes, his knowledge of the force of Shade, and his masterly management of Horror and Distress, have plac'd him in the first Class of Painters. In Lord Townshend's Belisarius, one sees a Majesty of Thought equal to Raphael, an Expression great as Poussin's. In Lord ORFORD's Prodigal is represented the extremity of Misery and low Nature; not foul and burlesque, like Michael Angelo Caravaggio; nor minute, circumstantial, and laborious, like the Dutch Painters. One of them would have painted him eating Broth with a wooden Spoon, and have employed three days in finishing up the Bowl that held it. In the Story of the old man and his sons, one sees Drawing and a taste of Draperies equal to the best collected from the Antique. Salvator was a Poet and an excellent Satirist.

Here again was a union of those Arts. His Pictures contain the true genius and end of Satire. Tho' heighten'd and expressive as his Figures are, they still mean more than they speak. Pliny describ'd Salvator in the person of Timanthes: "In
 " omnibus ejus operibus intelligitur plus semper
 " quam pingitur." Does not the very pity and indignation which the Figure of Belisarius excites, silently carry with it the severest Satire on Justinian? This great Master had a good Cotemporary, who imitated his Manner very happily: It was Bourgognon, the Battle-Painter. There was a sort of Genius sometime before like Salvator's, but which, for want of his strength of Mind, soon degenerated into capricious Wildnesses, and romantic Monstrousness. This was Pietro Testa. The comparison of these two, leads me to another between Salvator, and that great English Genius, Shakespear, of whom it was said, that he not only invented new Characters, but made a new Language for those Characters. His Caliban, and Salvator's Monster
 at

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at the Duke of Rutland's, have every Attribute which seem proper to those imaginary Species.

Naples was the general Residence too of Spagnolet, one of the few good Painters produc'd by Spain. His Pictures breathe the Spirit of his Country; fierce and dark Colouring; barbarous and bloody Subjects. Velasco and Morellio were the only two other Spanish Painters who have made any figure. Velasco's Manner was bold and strong; his Colours dash'd on in thick Relief. Morellio's Taste was much sweeter than that of his Countrymen. He imitated Vandyke's Style in History-Pieces so nearly, that at first they may be mistaken for them.

The French School has flourish'd with several extreme good Masters. One Character runs thro' all their Works, a close imitation of the Antique, unassisted by Colouring. Almost all of them made the voyage of Rome. Nicolo Poussin was a perfect

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fect Master of Expression and Drawing, tho' the proportion of his Figures is rather too long. Le Sœur, his Disciple, to the style of his Master, and the study of the Antique, joined an imitation of Raphael, which, had his life been longer, would have raised him high above Poussin. The Man kneeling on the Fore-ground in Lord ORFORD's Saint Stephen, might be taken for the hand of Raphael. And in the Moses in the Bulrushes, the distant Woman is quite in that great Master's Taste. The Cloyster painted by him at the Char-treuse at Paris, is, in my Opinion, equal to any Composition extant, for the Passions and fine Thoughts. His Fault was in his Draperies ; the Folds are mean and unnatural. Sebastian Bourdon was liker Poussin, only that as Poussin's Figures are apt to be too long, his are generally too short, and consequently want the Grace which often consists in over-lengthen'd Proportions. Le Brun's Colouring was better than any of the French, but his Compositions are generally confused and crouded.

crouded. Lord ORFORD's Icarus is much beyond and very unlike his usual Manner. It is liker to Guercino, without having the Fault of his too black Shadows. France and Lorrain have produc'd two more Painters, who in their way were the greatest ornaments to their profession ; Gaspar Pouffin and Claude Lorrain : the latter especially was the Raphael of Landscape-painting.

I shall not enter into any Detail of the Flemish ^{Flemish} ~~MASTERS.~~ Painters, who are better known by their different Varnishes, and the different kind of utensils they painted, than by any style of Colouring and Drawing. One great Man they had, who struck out of the littlenesses of his Countrymen, tho' he never fell into a character of graceful beauty : but Rubens is too well known in England to want any account of him. His Scholar Vandyke contracted a much genteeler Taste in his Portraits. But what served other Painters for models of beauty, was to him a standard of miscarrying : All his Portraits
of

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of Women are graceful; but his Madonnas, which he probably drew from some Mistress, are most remarkable for want of beauty.

The Bo-
LOGNESE
School.

It will easily be observed that I have yet omitted one of the principal Schools, the Bolognese; but as I began with the Roman, I reserved this to conclude with. This, which was as little inferior to the Roman, as it was superior to all the rest; this was the School, that to the dignity of the Antique, joined all the beauty of living Nature. There was no Perfection in the others, which was not assembled here. In Annibal Caracci one sees the ancient Strength of Drawing. In his Farnese Gallery, the naked Figures supporting the Ceiling, are equal to the exerted Skill of Michael Angelo, superiorly coloured. They talk of his Faults in Drawing, but those Figures and Lord ORFORD's little Venus are standards of Proportion for Men and Women. In Guido was the Grace and Delicacy of Correggio, and Colouring as natural as Titian's. I cannot
imagine

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imagine what they mean, who say he wanted knowledge in the Chiaro Oscuro: It was never more happily apply'd and diffus'd than in Lord ORFORD's Adoration of the Shepherds. In Albano was Finishing as high as in the exactest Flemish Masters. His Scholar Mola form'd compositions as rich as the fam'd Barbarini Ceiling by Pietro da Cortona; Lord ORFORD's Curtius is an instance. There are numbers of Figures less crouded, more necessary, and with far more variety of expression. If Nature and Life can please, the sweet Domini-chini must be admir'd. These two never met in one Picture in a higher degree than in Lord ORFORD's Madonna and Child, by him. One can't conceive more expression in two Figures so compos'd, and which give so little room for showing any passion or emotion. Ludovico Caracci, the Founder of this great School, was more famous for his Disciples than his Works; tho' in Bologna they prefer him to Annibal: but his Drawing was incorrect, and his Hands and Feet almost always too
E
long.

long. In one Point I think the Bolognese Painters excell'd every other Master; their Draperies are in a greater taste than even Raphael's. The largeness and simplicity of the folds in Guido's Dispute of the Doctors, is a pattern and standard for that sort of Painting.

I shall conclude with these few Recapitulations. I can admire Correggio's Grace and exquisite Finishing; but I can not overlook his wretched Drawing and Distortions. I admire Parmegiano's more majestic Grace, and with the length of Limbs and Necks, which forms those graceful Airs, were natural. Titian wanted to have seen the Antique; Poussin to have seen Titian. Le Sœur, whom I think in Drawing and Expression equal to Poussin, and in the great Ideas of his Heads and Attitudes, second to Raphael, like the first wanted Colouring, and had not the fine Draperies of the latter. Albano never painted a Picture, but some of the Figures were stiff, and wanted Grace; and then his
scarce

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scarce ever succeeding in large Subjects, will throw him out of the list of perfect Painters. Domini-
chini, whose Communion of Saint Jerome is al-
low'd to be the second Picture in the world, was
generally raw in his Colouring, hard in his Con-
tours, and wanted clearness in his Carnations, and
a knowledge of the Chiaro Oscuro. In short, in
my opinion, all the qualities of a perfect Painter,
never met but in RAPHAEL, GUIDO, and ANNI-
BAL CARACCI.





A
DESCRIPTION
OF
HOUGHTON-HALL.

THE common Approach to the House is by the South-
end Door, over which is engraved this Inscription.

ROBERTUS WALPOLE
HAS ÆDES
ANNO S. MDCCXXII.
INCHOAVIT,
ANNO MDCCXXXV.
PERFECIT.

On the Right-hand you enter a small
BREAKFAST ROOM.

OVER the Chimney is a very good Picture of Hounds,
by *Wootton*.

A Concert of Birds, by *Mario di Fiori*; a very uncommon Picture, for he seldom painted any thing but Flowers; it belong'd to *Gibbins* the Carver, and is four Feet seven Inches high, by seven Feet nine and a quarter wide.

The Prodigal Son returning to his Father; a very dark Picture, by *Pordenone*, the Architecture and Landscape very good. It is five Feet five Inches high, by eight Feet eleven and half wide. This Picture belonged to *George Villiers*, the great Duke of *Buckingham*.

A Horse's Head, a fine Sketch, by *Vandyke*.

A Grey-hound's Head, by old *Wyck*, who was *Wootton's* Master.

Sir *Edward Walpole*, Grandfather to Sir *Robert Walpole*. He was made a Knight of the Bath at the Coronation of King *Charles* the Second, and made a great Figure in Parliament. Once on a very warm Dispute in the House, he propos'd an Expedient, to which both Parties immediately concurred: *Waller* the Poet mov'd that he might be sent to the Tower, for not having compos'd the Heats sooner,
when

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when he had it in his Power. He married *Susan*, Daughter to Sir *Robert Crane*, on whose Death he wrote these Verses in his Bible, which is now in the Church here :

She lives, reigns, triumphs in a State of Bliss :
My Life no Life, a daily Dying is.
If Saints for Pilgrims here concern'd can be,
I'm confident she now remembers me.
My Love for her not lessen'd by her Death,
I'm sure will last unto my latest Breath.

Thus turned into *Latin* by Dr. * BLAND, Dean of *Durham*.

*Vivit adhuc, regnat, cœlesti in sede triumphat :
At vita, heu ! mors est quotidiana mihi.
Tangere si quâ potest miserorum cura beatos,
Sat scio non curas negligit illa meas.
Occidit illa mihi, sed amor non occidit unâ ;
Nec nisi cum pereat vita, peribit amor.*

He is buried in *Houghton Church* with this plain Epitaph :

“ Here lies Sir *Edward Walpole* : *Cætera, si quæras, narra-*
“ *rabit fama superstes.*”

Robert

* He also drew up the *Latin* Inscription engraved on the Foundation-stone.

40 *A DESCRIPTION of the*

Robert Walpole, Son to Sir *Edward*, and Father to Sir *Robert Walpole* : he was Member for *Castle-Rising*, from the first of *William* and *Mary* till his Death in 1700. His Wife was *Mary*, only Daughter to Sir *Jeffery Burwell*, by whom he had nineteen Children.

Horatio Lord Townshend, Father to *Charles* Lord Viscount *Townshend*.

Mr. *Harold*, Gardener to Sir *Robert Walpole*, a Head, by *Ellis*.

The SUPPING PARLOUR.

THE Battle of *Constantine* and *Maxentius*, a Copy, by *Julio Romano*, of the famous Picture in the *Vatican*, which he executed after a Design of *Raphael*. It is four Feet eight Inches and half high, by nine Feet seven and a quarter wide. The Story is thus told by *Zosimus*, Hist. l. 2.

“ Tantis cum ambo copiis instructi essent, Maxentius pon-
 “ tem supra *Tiburim* flumen faciebat, non connexum pror-
 “ fus à ripa, qua urbem spectat, ad alteram usque ripam ;
 “ sed duas in partes ita divisum, ut in medio flumine ea,
 “ quæ partem utramque pontis explebant, inter se quodam
 “ modo concurrentem fibulis ferreis, quo revellebantur,
 “ quoties pontem quis junctum nollet, simul imperabat
 “ fabris, quamprimum viderent exercitum *Constantini* jun-

“ cūræ pontis infistere, fibulas revellerent ac pontem sol-
 “ verent, ut quotquot huic infisterent, in fluvium dila-
 “ berentur. Ac Maxentius quidem hæc struebat. Con-
 “ stantinus autem cum exercitu Romam usque progressus,
 “ ante urbem castra metabatur in campo, qui & late patet
 “ & equitatu est opportunus. Maxentius intra muros in-
 “ clusus, Diis victimas offerebat, & extispices de belli eventu
 “ consulebat, ipsis quoque Sibyllinis oraculis pervestigatis.
 “ Quumque reperisset oraculum, quo significaretur in fatis
 “ esse, ut qui ad perniciem P. R. spectantia designaret,
 “ miserabili morte periret: de semetipso id accipiebat,
 “ quasi qui Romam adortos eamque capere cogitantes,
 “ propulsaret. Eventus autem comprobavit id, quod ve-
 “ rum erat. Nam cum Maxentius copias ex urbe produ-
 “ xisset, jamque pontem, quem ipse junxerat, transisset;
 “ infinita quædam multitudo noctuarum devolans, muros
 “ complebat. Quo conspecto, suis Constantinus, ut aciem
 “ struerent imperabat. Quum exercitus utrimque corni-
 “ bus adversis starent, equitatum Constantinus immisit. Is
 “ equitatum hostilem adortus, fudit. Peditibus quoque
 “ signo sublato, rite compositæque in hostem illi tende-
 “ bant. Acri conferto prælio, Romani quidem ipsi & Itali
 “ focii segniores ad obeunda pericula se præbebant, quod
 “ acerba tyrannide se liberari optarent. Reliquorum vero
 “ militum innumerabilis quædam multitudo cecidit, tum

“ ab equitibus proculcata, tum à peditibus interempta.
 “ Enimvero quum diù resistebat equitatus, aliqua Ma-
 “ xentio spes esse reliqua videbatur : sed equitibus jam suc-
 “ cumbentibus, fuga cum reliquis abrepta, per pontem
 “ fluminis ad urbem contendebat. Tignis autem minime
 “ sustinentibus eam vim oneris, adeoque ruptis, cum cæ-
 “ tera multitudine Maxentius etiam fluminis impetu abri-
 “ piebatur.”

Over the Chimney, *Horace Walpole*, Brother to Sir *Robert Walpole*. He was Ambassador in *France* and *Holland*, Cofferer of the Household, and lastly one of the Tellers of the Exchequer. Three Quarters Length, by *Richardson*.

Sir *Robert Walpole*, when Secretary at War to Queen *Anne*. Three Quarters, by *Jervase*.

Catharine Lady Walpole, his first Wife ; Ditto.

Sir *Charles Turner*, one of the Lords of the Treasury. He married to his first Wife, *Mary*, eldest Sister to Sir *Robert Walpole*. Three Quarters, by *Richardson*.

Charles Lord Viscount Townshend, Secretary of State to King *George* the First and Second. Three Quarters, by Sir *Godfrey Kneller*.

Dorothy, his second Wife, and second Sister to Sir *Robert Walpole*. Three Quarters, by *Jervase*.

Anne Walpole, Aunt to Sir *Robert Walpole* (a Head). She was Wife to Mr. *Spelman* of *Narborough* in *Norfolk*.

Dorothy Walpole, Ditto (died unmarried).

Mary Walpole, Ditto, married to *John Wilson*, Esq; of *Leicestershire*.

Elizabeth Walpole, Ditto, second Wife to *James Host*, Esq; of *Sandringham* in *Norfolk*.

The HUNTING HALL.

SUSANNAH and the two Elders, by *Rubens*; five Feet eleven Inches and half high, by seven Feet eight Inches and a Quarter wide.

A Hunting-piece. Sir *Robert Walpole* is in Green; Colonel *Charles Churchill* in the Middle; and Mr. *Thomas Turner* on one Side. By *Wootton*, six Feet ten Inches high, by eight Feet five wide.

The COFFEE-ROOM.

OVER the Chimney a Landscape with Figures dancing, by *Swanivelt*, two Feet three Inches high, by three Feet three wide.

Jupiter and *Europa*, after *Guido*, by *Pietro da Pietris*; four Feet ten Inches high, by six Feet two wide.

44 *A DESCRIPTION of the*

Galatea, by *Zimeni*; four Feet ten Inches high, by six Feet two wide.

Horatio Walpole, Uncle to Sir *Robert Walpole*. He married Lady *Anne Osborn*, Daughter of *Thomas* the first Duke of *Leeds*, and Widow of *Robert Coke*, Esq; of *Holkham* in *Norfolk*, Grandfather to the present Earl of *Leicester*. Three Quarters.

Galfridus Walpole, younger Brother to Sir *Robert*, and one of the General Postmasters. He was Captain of the *Lion* in Queen *Anne's* Wars, and was attacked by five *French* Ships on the Coast of *Italy* against three English, two of which deserted him, but his own he brought off, after fighting bravely and having his Arm shot off.

Returning thro' the *Arcade*, you ascend the great Stair-case, which is painted in *Chiaro Oscuro*, by *Kent*. In the middle four *Doric* Pillars rise and support a fine Cast in Bronze of the Gladiator, by *John* of *Boulogne*, which was a Present to Sir *Robert* from *Thomas* Earl of *Pembroke*.

The COMMON PARLOUR.

THIS Room is thirty Feet long by twenty-one broad. Over the Chimney is some fine Pear-tree Carving, by *Gibbins*, and in the middle of it hangs a Portrait of him by
Sir

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Sir *Godfrey Kneller*. It is a Master-piece, and equal to any of *Vandyke's*. Three Quarters.

King *William*, an exceeding fine Sketch by Sir *Godfrey*, for the large Equestrian Picture which he afterwards executed very ill at *Hampton-Court*, and with several Alterations. Four Feet three Inches high, by three Feet six wide*.

King *George* the First, a Companion to the former, but finished. The Figure is by Sir *Godfrey*, which he took from the King at *Guilford* Horse-Race. The Horse is new painted by *Wootton*.

A Stud of Horses, by *Wovermans*; two Feet one Inch and three quarters high, by two Feet nine wide.

Venus bathing, and *Cupids* with a Car, in a Landscape, by *Andrea Sacchi*; one Foot ten Inches and half high, by two Feet six Inches wide. It was Lord *Halifax's*.

A Holy Family by *Raphael da Reggio*, a Scholar of *Zuccherò*; two Feet two Inches and three quarters high, by one Foot and a quarter wide.

A fine Picture of Architecture in Perspective, by *Steenwyck*, one Foot nine Inches high, by two Feet eight wide.

A Cook's Shop, by *Teniers*. It is in his very best Manner. There are several Figures; in particular his own, in a Hawking Habit, with Spaniels; and in the Middle an old blind

* Mrs. *Barry* and another Actress sat for the Two Emblematic Figures, on the Fore-ground, in the great Picture.

blind Fisherman, finely painted. Five Feet six Inches and three quarters high, by seven Feet seven and three quarters wide.

Another Cook's Shop, by *Martin de Vos*, who was *Snyders's* Master, and in this Picture has excell'd any thing done by his Scholar. It is as large as Nature. There is a Greyhound snarling at a Cat, in a most masterly manner. Five Feet eight Inches high, by seven Feet ten and half wide.

A *Bacchanalian*, by *Rubens*. It is not a very pleasant Picture, but the Flesh of the *Silenus* and the Female Satyrs are highly colour'd. There is a small Design for this Picture revers'd, in the Great Duke's Tribune at *Florence*. Two Feet eleven Inches and three quarters high, by three Feet six wide.

The Nativity, by *Carlo Cignani*. The Thought of this Picture is borrow'd (as it has often been by other Painters) from the famous *Notte* of *Correggio* at *Modena*, where all the Light of the Picture flows from the Child. Three Feet seven Inches and half high, by two Feet ten and half wide.

Sir *Thomas Chaloner*, an admirable Portrait, three Quarters, by *Vandyke*. Sir *Thomas* was Governor to *Henry* Prince of *Wales*, [Vide *Strafford* Papers, Vol. I. page 490.] and in 1610 appointed his Lord Chamberlain. [Vide *Sandford's*

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ford's Genealogical Tables, page 529.] He died in 1615, and was buried at *Chiswick* *.

Sir *Thomas Gresham*, the Founder of *Gresham* College, by *Antonio More*. Two Feet six Inches and a quarter high, by two Feet and half wide.

Erasmus, by *Holbein*, a Half-length, smaller than the Life.

A Friar's Head, by *Rubens*.

Francis

* He wrote a Treatise on the Virtue of NITRE, printed at *London* 1584, some other Philosophic Works, and a Pastoral. He discovered the Allom-mines at *Gisburg* in *Yorkshire* (where he had an Estate) towards the latter end of Queen *Elizabeth's* Reign; but they being adjudged to be Mines Royal, little Benefit accrued to the Family, tho' the long Parliament afterwards restored them to his Sons, who were from these Causes engaged on the Parliament-side; and *Thomas* and *James*, two of them, sat as Judges on King *Charles I.* *James*, who wrote a Treatise on the *Isle of Man*, and made several Collections of Antiquities, poisoned himself with a Potion prepared by his Mistress 1660, on an Order for taking him into Custody. *Thomas*, who was one of the *Yorkshire* Members, had been a Witness against Archbishop *Laud*, and one of the Council of State, and died in Exile at *Middleburg* in *Zeland* 1661. He wrote an Answer to the *Scotch* Papers concerning the Disposal of the Person of the King; A Justification of that Answer; A true and exact Relation of finding the Tomb of *Moses* near Mount *Nebo*; and, A Speech containing a Plea for Monarchy in 1659. *Thomas*, his Grandfather, was a celebrated Wit, Poet, and Warrior, having served in the Expedition against *Algier* under *Charles V.* where being shipwrecked, and having swam till his Arms failed him, he caught hold on a Cable with his Teeth, and saved himself. He was knighted by the Duke of *Somerset*, for his Valour, after the Battle of *Musselburgh*; and by Queen *Elizabeth* sent Ambassador to the Emperor *Ferdinand* and to King *Philip II.* where he resided four Years, and died soon after his Return in 1565, and was buried with a sumptuous Funeral in *St. Paul's*. He wrote a little Dictionary for Children: A Poem in ten Books in Latin Verse, *De Republica Anglorum instauranda*, printed 1579, with an Appendix, *De illustrium quorundam encomiis, cum epigrammatibus & epitaphiis nonnullis*: His Voyage to *Algier* 1541: And translated from the Latin, the Office of Servants, written by *Gilbert Cognatus*: and, *Erasmus's* Praise of Folly, 1549, and reprinted 1577. [Vide Wood's *Athenæ Oxon.*]

Francis Halls, Sir *Godfrey Kneller's* Master, a Head by himself.

The School of *Athens*, a Copy (by *Le Brun*) of *Raphael's* fine Picture in the *Vatican*. Three Feet two Inches high, by four Feet two and three quarters wide.

Joseph Carreras, a *Spanish* Poet, writing: He was Chaplain to *Catherine of Braganza*, Queen of *Charles II.* Half Length, by Sir *Godfrey Kneller*.

Rembrandt's Wife, half Length, by *Rembrandt*.

Rubens's Wife, a Head, by *Rubens*.

A Man's Head, by *Salvator Rosa*.

Mr. *Locke*, a Head, by Sir *Godfrey Kneller*.

Inigo Jones, a Head, by *Vandyke*.

Over the Door, a Daughter of Sir *Henry Lee*, three quarters, by Sir *Peter Lely*. She was married to Mr. *Wharton*, afterwards created a Marquis; and was herself a celebrated Poetess. *Waller* has addressed a Copy of Verses to her on the Death of Lord *Rochester*, whose great Friend and Relation she was.

Over another Door, Mrs. *Jenny Deering*, Mistress to the Marquis of *Wharton*. These two came out of the *Wharton* Collection.

Over the two other Doors, two Pieces of Ruins, by *Viviano*.

The LIBRARY.

THIS Room is twenty-one Feet and half, by twenty-two and half. Over the Chimney is a whole Length, by Sir *Godfrey Kneller*, of King *George I.* in his Coronation-robcs, the only Picture for which he ever sat in *England*.

The LITTLE BEDCHAMBER.

THIS Room is all wainscotted with Mahogany; and the Bed, which is of painted Taffeta, stands in an Alcove of the same Wood. Over the Chimney is a half Length, by *Dahl*, of *Catharine Shorter*, first Wife of Sir *Robert Walpole*, and eldest Daughter of *John Shorter*, Esq; of *Bybrook* in *Kent*, by *Elizabeth* Daughter of Sir *Erasmus Phillips* of *Piſton-castle* in *Pembrokeshire*. This is an extreme good Portrait.

On the other Side, a Portrait of *Maria Skerret*, second Wife to Sir *Robert Walpole*, three quarters, by *Vanloo*.

The LITTLE DRESSING-ROOM

A Landscape by *Wootton*, in the Style of *Claude Lorrain*, over the Chimney.

The BLUE DAMASK BEDCHAMBER.

IS of the same Dimensions with the Library, and is hung with Tapestry. Over the Chimney, Sir *Robert Walpole*, afterwards Earl of ORFORD, Prime Minister to King *George I.* and to King *George II.*

*Quem neque Tydides, nec Larissæus Achilles,
Non anni domuere decem.*

He built this House, and made all the Plantations and Waters here. A whole Length, in the Garter-robcs, by *Vanloo*.

The DRAWING-ROOM

IS thirty Feet by twenty-one, and hung with yellow Caffoy. The Ceiling is exactly taken, except with the Alteration of the Paternal Coat for the Star and Garter, from one that was in the Dining-room of the old House, built by Sir *Edward Walpole*, Grandfather to Sir *Robert*.

Over

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Over the Chimney is a genteel Bust of a *Madonna* in Marble, by *Camillo Rusconi*.

Above, is Carving by *Gibbins*, gilt, and within it a fine Picture by *Vandyke*, of two Daughters of Lord *Wharton*, out of whose Collection these came, with all the other *Vandykes* in this Room, and some others at Lord *Walpole's* at the Exchequer. Five Feet four Inches high, by four Feet three wide.

The Judgment of *Paris*, by *Luca Jordano*. There is an odd Diffusion of Light all over this Picture: The *Pallas* is a remarkably fine Figure. Eight Feet high, by ten Feet eight and a quarter wide.

A sleeping *Bacchus*, with Nymphs, Boys, and Animals; its Companion.

King *Charles I.* a whole Length, in Armour, by *Vandyke*. By a Mistake, both the Gauntlets are drawn for the Right Hand *.

Henrietta Maria of *France*, his Queen, by ditto.

Archbishop *Laud*, the original Portrait of him; three quarters, by *Vandyke*. The University of *Oxford* once offered the *Wharton* Family four hundred Pounds for this Picture.

G 2

Philip

* When this Picture was in the *Wharton* Collection, old *Jacob Tonson*, who had remarkably ugly Legs, was finding fault with the two Gauntlets; Lady *Wharton* said, Mr. *Tonson*, why might not one Man have two Right Hands, as well as another two Left Legs?

Philip Lord Wharton, three quarters, by *Vandyke*.

Lord Chief Baron *Wandesford*, Head of the *Castlecomer* Family ; three quarters, sitting, by *Vandyke*.

Lady *Wharton*, three quarters, by Ditto.

Jane Daughter of Lord *Wenman* ; Ditto. The Hands, in which *Vandyke* excelled, are remarkably fine in this Picture.

Robert Lord Walpole, eldest Son to Sir *Robert Walpole*, by *Catharine* his first Wife ; a Head in Crayons, by *Rosalba*. He succeeded his Father in the Earldom, and died in 1751, being Knight of the Bath, Auditor of the Exchequer, and Master of the Fox-hounds to the King.

Edward Walpole, second Son to Sir *Robert Walpole*, ditto.

Horace Walpole, third Son to Sir *Robert Walpole*, ditto.

Mary Lady Viscountess Malpas, second Daughter to Sir *Robert Walpole* by his first Wife, and married to *George Lord Malpas*, Master of the Horse to *Frederick Prince of Wales*, and Knight of the Bath ; afterwards Earl of *Cholmondeley*, and Chancellor of the Duchy of *Lancaster*, and Lord Privy Seal. She died of a Consumption at *Aix in Provence*, *ætatis suæ* 29. A Profile Sketch, by *Jervase*.

N. B. There is no Portrait of *Catharine Walpole*, eldest Daughter to Sir *Robert Walpole*, who died at *Bath* of a Consumption, *ætatis suæ* 19.

Lady *Maria Walpole*, only Child to Sir *Robert Walpole* Earl of *Orford* by *Maria* his second Wife, married to *Charles Churchill*, Esq; in Crayons, by *Pond*. The

The SALON

IS forty Feet long, forty high, and thirty wide ; the Hanging is Crimfon flower'd Velvet ; the Ceiling painted by *Kent*, who design'd all the Ornaments throughout the Houfe. The Chimney-piece is of Black and Gold Marble, of which too are the Tables.

In the broken Pediment of the Chimney ftands a fmall antique Buft of a *Venus* ; and over the Garden-Door is a larger antique Buft.

On the great Table is an exceeding fine Bronze of a Man and Woman, by *John* of *Boulogne*. When he had made the fine Marble Groupe of the Rape of the *Sabines* in the *Loggia* of the *Piazza del Gran Duca* at *Florence*, he was found Fault with, for not having expreffed enough of the Softnefs of the Woman's Flefh, on which he modell'd this, which differs in its Attitudes from the other, and has but two Figures ; but thefe two are Master-pieces for Drawing, for the Strength of the Man, and the tender Delicacy of the Woman. This Bronze was a Prefent to Lord *Orford* from *Horace Mann*, Efq; the King's Refident at *Florence*.

On the other Tables are two Vafes of Oriental Alabafter.

Over the Chimney, *Chrift* baptized by St. *John*, a moft capital Picture of *Albano*. His large Pieces are feldom good, but
this

this is equal both for Colouring and Drawing to any of his Master *Caracci*, or his Fellow-Scholar *Guido*. It is eight Feet eight Inches high, by six Feet four and a half wide. There is one of the same Design in the Church of *San Giorgio* at *Bologna*, with an oval Top, and God the Father in the Clouds, with different Angels; two are kneeling, and supporting *Christ's* Garments. This Picture belong'd to Mr. *Laws*, first Minister to the Regent of *France*.

The Stoning of St. *Stephen*; a capital Picture of *Le Sœur*. It contains nineteen Figures, and is remarkable for expressing a most masterly Variety of Grief. The Saint, by a considerable Anachronism, but a very common one among the *Roman Catholics*, is dress'd in the rich Habit of a modern Priest at high Mass. Nine Feet eight Inches and a half high, by eleven Feet three and three quarters wide.

The Holy Family, a most celebrated Picture of *Vandyke*. The chief Part of it is a Dance of Boy-Angels, which are painted in the highest Manner. The *Virgin* seems to have been a Portrait, and is not handsome; it is too much crowded with Fruits and Flowers and Birds. In the Air are two Partridges finely painted. This Picture was twice sold for Fourteen Hundred Pounds: Since that, it belonged to the House of *Orange*. The Princess of *Friesland*, Mother to the present Prince of *Orange*, sold it during his Minority, when Sir *Robert* bought it. 'Tis seven Feet and half

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half an Inch high, by nine Feet one and three quarters wide.

Mary Magdalen washing *Christ's* Feet; a capital Picture of *Rubens*, finished in the highest Manner, and finely preserved. There are fourteen Figures large as Life. The *Magdalen* is particularly well coloured. Six Feet and three quarters of an Inch high, by eight Feet two wide. It was Monsieur de *Morville's*.

The Holy Family in a Round, by *Cantarini*. The Child is learning to read. Three Feet six Inches every way.

The Holy Family, by *Titian*. It belonged to Monsieur de *Morville*, Secretary of State in *France*. Four Feet seven Inches and a half high, by three Feet four and a half wide.

Simeon and the Child; a very fine Picture of *Guido*. The Design is taken from a Statue of a *Silenus* with a young *Bacchus*, in the *Villa Borgheſe* at *Rome*. This was in Monsieur de *Morville's* Collection. Three Feet two Inches and a half high, by two Feet seven and a half wide. There is another of these, but much less finished, in the Palace of the Marquis *Gerini* at *Florence*.

The *Virgin* with the Child asleep in her Arms, by *Augustine Caracci*. Three Feet six Inches high, by two Feet nine and three quarters wide.

An old Woman giving a Boy Cherries, by *Titian*. It is his own Son and Nurse; four Feet ten Inches high, by three Feet six and three quarters wide.

The Holy Family, by *Andrea del Sarto*. This and the last were from the Collection of the Marquis *Mari* at *Genoa*. Three Feet one Inch and a quarter high, by two Feet seven and a quarter wide.

The Assumption of the *Virgin*; a beautiful Figure supported by Boy-Angels, in a very bright Manner, by *Morellio*. Six Feet four Inches and three quarters high, by four Feet nine and half wide*.

The Adoration of the Shepherds, its Companion: All the Light comes from the *Child*.

The *Cyclops* at their Forge, by *Luca Jordano*. There is a Copy of this at St. *James's*, by *Walton*. This belong'd to *Gibbins*. Six Feet four Inches high, by four Feet eleven wide.

Dædalus and *Icarus*, by *Le Brun*. In a different Manner from what he generally painted. Six Feet four Inches high, by four Feet three wide. For the Story, see it twice told in *Ovid's Metamorphosis*, Lib. 8. and Lib. 2. *de Arte Amandi*.

The

* The Duke of *Bedford* has a large Picture like this, except that it wants the *Virgin*, by the same Hand, brought out of *Spain* by Mr. *Bagnols*, from whose Collection the Prince of *Wales* bought some fine Pictures.

The CARLO MARATT *Room*

IS thirty Feet by twenty-one. The Hangings are green Velvet, the Table of Lapis Lazuli; at each End are two Sconces of massive Silver.

Over the Chimney is * *Clement* the Ninth, of the *Rospigliosi* Family; three quarters, sitting, a most admirable Portrait, by *Carlo Maratti*. It was bought by *Jervase* the Painter out of the *Arnadi* Palace at *Florence*, where are the remains of the great *Pallavicini* Collection, from whence Sir *Robert* bought several of his Pictures. Nothing can be finer than this, the Boldness of the Pencilling is as remarkable as his Delicacy in his general Pictures, and it was so much admired, that he did several of them; one is at Lord *Burlington's* at *Chiswick*.

The Judgment of *Paris*, drawn by *Carlo Maratti*, when he was eighty-three Years old, yet has none of the Rawsness of his latter Pieces; the Drawing of the *Juno* is very faulty, it being impossible to give so great a turn to the Person as he has given to this Figure; it came out of the *Pallavicini* Collection. The Earl of *Strafford* has a very good Copy of it, by *Gioseppe Chiari*. Five Feet nine Inches and three quarters high, by seven Feet seven and a quarter wide.

H

Galatea

* He was a Poet. See an account of him in the *Sidney Papers* published by *Collins*, vol. ii. page 714. and *Firmani's Seminar. Roman.* page 189.

Galatea sitting with *Acis*, *Tritons*, and *Cupids*; its Companion. Five Feet eight Inches and three quarters high, by seven Feet seven and a half wide.

The Holy Family, an unfinished Picture, large as Life, by *Carlo Maratti*, in his last Manner. Three Feet two Inches and three quarters high, by two Feet eight and a quarter wide.

The *Virgin* teaching *Jesus* to read, by *Carlo Maratti*. Two Feet three Inches and a quarter high, by one Foot ten and a quarter wide. *Gioseppe Chiari* has executed this Thought in the *Barberini* Palace at *Rome*, but with Alterations. In this the *Virgin* is in Red. *Gioseppe's* is in White, and instead of *St. John*, *St. Elisabeth*, and the Angels, he has drawn a Cardinal reading.

St. Cæcilia with four Angels playing on musical Instruments, Companion to the former.

*Or dress'd in Smiles of sweet CÆCILIA, shine
With simp'ring Angels, Palms, and Harps divine.*

POPE.

These two last are most perfect and beautiful Pictures in his best and most finished Manner, and were in the *Pallavicini* Collection.

The

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The Assumption of the *Virgin*, by *Carlo Maratti*. She has a deep blue Veil all over her. Two Feet three Inches and three quarters high, by one Foot ten and a quarter wide.

The *Virgin* and *Joseph* with a young *Jesus*, a fine Picture, by *Carlo Maratti*, in the Manner of his Master *Andrea Sacchi*. Two Feet five Inches and a quarter high, by two Feet wide.

The Marriage of St. *Catharine*, by *Carlo Maratti*, two Feet seven Inches high, by one Foot ten and a half wide.

Two Saints worshipping the *Virgin* in the Clouds, by *Carlo Maratti*. Two Feet three Inches and a half high, by one Foot nine and a half wide.

St. *John* the Evangelist, its Companion.

A naked *Venus* and *Cupid*, by *Carlo Maratti*, in a very particular Style. Three Feet one Inch and a half high, by four Feet four and a half wide.

The Holy Family, by *Nicholo Beretoni*, *Carlo*'s best Scholar: This Picture is equal to any of his Master's. The Grace and Sweetness of the *Virgin*, and the Beauty and Drawing of the young *Jesus*, are incomparable. Three Feet one Inch and a half high, by four Feet four and a half wide.

The Assumption of the *Virgin*, by ditto. Two Feet two Inches and a half high, by one Foot eight and a half wide.

The Pool of *Bethesda*, by *Gioseppe Chiari*, another of *Carlo's* Scholars. Three Feet three Inches high, by four Feet five wide.

Chrifst's Sermon on the Mount, ditto.

Apollo and *Daphne*, ditto.

Bacchus and *Ariadne*, ditto, the best of the four ; the *Bacchus* seems to be taken from the *Apollo Belvedere*, as the Ideas of the *Ariadne* and the *Venus* evidently are from the Figures of Liberality and Modesty in the famous Picture of *Guido*, in the Collection of Marquis del Monte at *Bologna*. There are four Pictures about the Size of these in the *Spada* Palace at *Rome*, by the same Hand ; two, just the same with these two last, the other two are likewise Stories out of the Metamorphosis.

Apollo, in Crayons, by *Rosalba*. Two Feet two Inches high, by one Foot eight wide.

Diana, its Companion.

A profile Head of a Man, a capital Drawing, in a great Style, by *Raphael*.

A profile Head of *St. Catharine*, by *Guido*.

The Birth of the *Virgin*, by *Luca Jordano*. Two Feet one Inch high, by one Foot and a quarter of an Inch wide.

The Presentation of the *Virgin* in the Temple, its Companion.

These two are finished Designs for two large Pictures,
which

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which he painted for the fine Church of the *Madonna Della Salute* at *Venice*.

The Flight into *Egypt*, by *Morellio*, in the manner of *Vandyke*.

Three Feet two Inches and a quarter high, by one Foot eleven and a quarter wide.

The Crucifixion, its Companion.

Hercules and *Omphale*, by *Romanelli*. Three Feet one Inch and half high, by four Feet three Inches wide.

The VELVET BEDCHAMBER

IS twenty-one Feet and half, by twenty-two Feet and half, the Bed is of green Velvet, richly embroidered and laced with Gold, the Ornaments designed by *Kent*; the Hangings are Tapestry, representing the Loves of *Venus* and *Adonis*, after *Albano*.

Alexander adorning the Tomb of *Achilles*, by *Le Mer*. The Subject is taken from the fourth Chapter of the second Book of *Quintus Curtius*. Achillem, *cujus origine* (*Alexander*) *gloriebatur, imprimis mirari solitus, etiam circum cippum ejus cum amicis nudus decucurrit, unctoque coronam imposuit*. The Head of *Alexander* is taken from his Medals, the Figures are in the true Antique Taste, and the Buildings fine. Eight Feet two Inches and three quarters high, by five Feet two and a half wide.

Over

Over one of the Doors, a Sea-port, by old *Griffier*. Three Feet two Inches and half high, by four Feet one Inch wide.

A Landscape over the other Door, by ditto.

The DRESSING-ROOM

IS hung with very fine gold Tapestry after Pictures of *Vandyke*. There are Whole-length Portraits of *James* the First, Queen *Anne* his Wife, Daughter to *Frederick* the Second King of *Denmark*, *Charles* the First, and his Queen, and *Christian* the Fourth King of *Denmark*, Brother to Queen *Anne*; they have fine Borders of Boys with Festoons, and oval Pictures of the Children of the Royal Family. At the upper end of this Room is a Glass Case filled with a large Quantity of Silver Philegree, which belonged to *Catharine Lady Walpole*.

Over the Chimney, the consulting the *Sibylline* Oracles, a fine Picture, by *Le Mer*; Companion to that in the Bed-chamber, the Architecture of this is rather the better. The Painter has mistaken, and represented a large Number of Books; whereas the Histories say, that when the *Sibyl* offered them at first to *Tarquinius Superbus*, there were but nine, and on his twice refusing them, she burnt six, and then made him pay the first demanded Price for the remaining

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remaining three, which were kept in a Stone Vault with the greatest Care; and only consulted on extraordinary Occasions, by two of the Nobility who had the Charge of them. This Number in the Time of the Commonwealth was increased to ten, and in *Sylla's* Time, the last Time they were consulted, to fifteen. The Year before his Dictatorship, the Capitol was burnt, and they with it. There were some dispersed *Sibylline* Oracles afterwards collected, but never much credited, which remained to the Reign of *Honorius*, when *Stilicho* burnt them*. There is an Anachronism in this Picture, which may be pardoned in a Painter: He has thrown in among the Buildings, the Septizonium Severi; now *Sylla's* Dictatorship began in the Year 672 U. C. and *Severus* did not begin his Reign till 945 U. C. or 193 A. D.

Over the Door, Dogs and Still Life, by *Jervase*.

Over the other Door; its Companion.

The

* In the Reign of *Tiberius*, an Act passed in the Senate, at the Motion of one of the Tribunes, to add a Book to the *Sibylline* Oracles, at the Request of *Caninius Gallus*, one of the *Quindecimviri*. The Emperor reprimanded the Fathers, and told them, that *Augustus*, *quia multa vana sub nomine celebri vulgabantur, sanxisse, quem intra diem ad prætorem urbanum deferrentur, neque habere privatim liceret*. He added, *A majoribus quoque decretum erat, post exustum sociali bello Capitolium, quæstis Samo, Ilio, Erythris, per Africam etiam ac Siciliam, et Italicas colonias, carminibus Sibyllæ (una, seu plures fuere) datoque sacerdotibus negotio, quantum humanâ ope potuissent, vera discernere*. Tacit. Ann. 6. 12. It is probable that *Tiberius's* Strictness on this Subject proceeded from his Apprehensions of the People being excited by Prophecies to rebel against him; he having but a little Time before put several Persons to Death for publishing a Prediction that he had left Rome in such a Conjunction of the Planets as for ever to exclude his Return, Ann. 4. 58.

The EMBROIDER'D BEDCHAMBER.

THE Bed is of the finest *Indian* Needle-work. His Royal Highness *Francis* Duke of *Lorraine*, afterwards Grand Duke of *Tuscany*, and since Emperor, lay in this Bed, which stood then where the Velvet one is now, when he came to visit Sir *Robert Walpole* at *Houghton*. The Hangings are Tapestry.

Over the Chimney, the Holy Family, large as Life, by *Nicolo Poussin*. It is one of the most capital Pictures in this Collection, the Airs of the Heads, and the Draperies are in the fine Taste of *Raphael*, and the Antique, *Elizabeth's* Head is taken from a Statue of an old Woman in the *Villa Borgheze* at *Rome*, the Colouring is much higher than his usual manner; the *Virgin's* Head and the young *Jesus* are particularly delicate. Five Feet seven Inches high, by four Feet three and three quarters wide.

Over the Doors, two pieces of Cattle, by *Rosa di Tivoli*.

The C A B I N E T

IS twenty-one Feet and a half, by twenty-two and a half, hung with green Velvet. Over the Chimney is a celebrated Picture of *Rubens's* Wife, by *Vandyke*; it was fitted

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fitted for a Pannel in her own Closet in *Rubens's* House. She is in black Satin with a Hat on, a whole Length; the Hands and the Drapery are remarkably good.

Rubens's Family, by *Jordano* of *Antwerp*; *Rubens* is playing on a Lute, his first Wife is sitting with one of their Children on her Lap, and two others before her. There are several other Figures, and Genii in the Air. Five Feet nine Inches high, by four Feet five Inches and a half wide; this Picture belonged to the Duke of *Portland*.

A Winter-piece, by *Giacomo Bassan*. Three Feet eight Inches and a half high, by five Feet eleven and three quarters wide.

A Summer-piece, by *Leonardo Bassan*. Three Feet eight Inches and a half high, by five Feet eleven and three quarters wide. These two were in the Collection of *Monsieur de la Vrilliere*.

Boors at Cards, by *Teniers*. One Foot four Inches high, by one Foot ten wide.

Christ appearing to *Mary* in the Garden, an exceeding fine Picture, by *Pietro da Cortona*. One Foot nine Inches and a half high, by one Foot eight Inches wide.

The Judgment of *Paris*, by *Andrea Schiavone*.

Note, That all the Pictures in this Room, except the Portraits, that have not the Sizes set down, are very small.

Midas judging between *Pan* and *Apollo*, by ditto.

Christ laid in the Sepulchre, one of the finest Pictures that *Parmegiano* ever painted, and for which there is a Tradition, that he was knighted by a Duke of *Parma*; there are eleven Figures; the Expression, the Drawing and Colouring, the Perspective, and *Chiaro Scuro*, are as fine as possible. The Figure of *Joseph* of *Arimathea* is *Parmegiano*'s own Portrait; there are two Drawings in the Grand Duke's Collection for this Picture, but with variations from what he executed: In one of these, *Joseph* has his Hands extended like *Paul* preaching at *Athens*, in the Cartoon of *Raphael*; there have been three different Prints made of this Picture, and the Drawings for it.

The Adoration of the *Magi*, by *Velvet Brueghel*; there are a Multitude of little Figures, all finished with the greatest *Dutch* exactness; the Ideas too are a little *Dutch*, for the *Ethiopian* King is dressed in a Surplice with Boots and Spurs, and brings for a Present a Gold Model of a modern Ship.

The *Virgin* and *Child*, a very pleasing Picture, by *Baroccio*, but the Drawing is full of Faults.

Naked *Venus* Sleeping, a most perfect Figure, by *Annibal Caracci*; the Contours and the Colouring excessively fine.

Head of *Dobson*'s Father, by *Dobson*.

St. *John*,

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St. *John*, a Head, by *Carlo Dolci*.

Head of *Innocent* the Tenth, by *Velasco*; he was sent by the King of *Spain* to draw this Pope's Picture; when the Pope sent his Chamberlain to pay him, he would not receive the Money, saying the King his Master always paid him with his own Hand: The Pope humoured him. This Pope was of the *Pamphili* Family, was reckoned the ugliest Man of his Time, and was raised to the Papacy by the Intrigues of his Sister-in-law *Donna Olimpia*, a most beautiful Woman and his Mistress †.

A Boy's Head with a Lute, by *Cavalier Luti*.

Friars giving Meat to the Poor, by *John Miel*. One Foot seven Inches and a half high, by two Feet two Inches wide.

Its Companion.

I 2

A dying

† *Amelot de la Houssaie* relates the following remarkable Story as the Foundation of this Pope's hatred to the *French*, and of his Persecution of the Family of his Predecessor *Urban* the Eighth. While Cardinal *Barberini*, *Urban*'s Nephew, was Legate in *France*, he went to see the curious Library and Collection of the *Sieur Du Moustier*. Monsignor *Pamphilio*, who attended him, slipped a small and scarce Book into his Pocket. As they were going away, the Legate shut the Door, and desired *Du Moustier* to examine whether he had lost any Book: He immediately missed the stolen one. The Cardinal bid him search all his Train; but *Pamphilio* refusing to be examined, they came to Blows, and *Du Moustier* getting the better by the Prelate's being encumbered in his long Habit, beat him severely, and found the Book in his Pocket.

Mem. Histor. Vol. I. Pag. 362.

A dying Officer at Confession, by *Bourgognone*; very bright Colouring and fine Expression. One Foot six Inches and a half high, by two Feet one Inch and three quarters wide. Its Companion.

Boors at Cards, by *Teniers*.

Boors drinking; its Companion, by *Ostade*.

Christ laid in the Sepulchre, by *Giacomo Bassan*; a very particular Picture, the Lights are laid on so thick that it seems quite *Basso Relievo*. It is a fine Design for a great Altar-piece which he has painted at *Padua*. This Picture was a Present to Lord *Orford*, from *James* Earl of *Waldegrave*, Knight of the Garter, and Ambassador at *Paris*.

Holy Family, with St. *John* on a Lamb, by *Williberts*, a Scholar of *Rubens*, who has made a large Picture, from whence this is taken, now in the Palace *Pitti*, at *Florence*: This is finely finished, and the Colouring neater than *Rubens*.

Holy Family, by *Rottenhamer*.

The *Virgin* and *Child*, by *Alexander Veronese*; painted on black Marble.

Three Soldiers; a fine little Picture, by *Salvator Rosa*, in his brightest manner.

The

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The *Virgin* with the *Child* in her Arms, by *Morellio*, on black Marble. A Present, from *Benjamin Keene*, Ambassador at *Madrid*.

The *Virgin* with the *Child* in her Arms asleep, by *Sebastian Concha*.

Edward the Sixth, an original small whole Length, by *Holbein*; it was in the Royal Collection, and upon the Disperſion of King *Charles's* Pictures in the Rebellion, ſold into *Portugal*, where it was bought by Lord *Tyrawley*, Ambassador to the Court of *Lisbon*, and by him ſent as a Present to Lord *Orford*; within the Frame is wrote in Golden Letters, *Edvardus Dei Gratii Sextus Rex Anglia, & Francia, & Hibernia*.

Laban ſearching for his Images, by *Sebastian Bourdon*. When *Jacob* withdrew privately from *Laban*, *Rachel* ſtole her Father's Idols, which he purſued them to demand. *Gen.* xxxi. 33. Three Feet one Inch three quarters, by four Feet four Inches and a half wide.

The Banqueting-Houſe Ceiling; it is the original Deſign of *Rubens* for the middle Compartment of that Ceiling, and repreſents the Aſſumption of King *James* the Firſt into Heaven; it belonged to Sir *Godfrey Kneller*, who ſtudied it much, as is plain from his Sketch for King *William's*
Picture

Picture in the Parlour. Two Feet eleven Inches high, by one Foot nine Inches and a half wide.

Six Sketches of *Rubens* for triumphal Arches, &c. on the Entry of the Infant *Ferdinand* of *Austria* into *Antwerp*; they are printed with a Description of that Festival. They are about two Feet and a half square.

Bathsheba bringing *Achishbag* to *David*; an exceeding high-finished Picture in Varnish, by *Vanderwerffe*; a Present to Lord *Orford*, from the Duke of *Chandos*. Two Feet ten Inches high, by two Feet three wide.

Two Flower-pieces, most highly finished, by *Van Huysum*; his Brother lived with Lord *Orford*, and painted most of the Pictures in the *Attic* Story here. Two Feet seven Inches high, by two Feet two wide.

Christ and *Mary* in the Garden, by *Philippo Laura*.

The Holy Family, by *John Bellino*; it belonged to Mr. *Laws*.

A Landscape with Figures, by *Bourgognone*, in the Manner of *Salvator Rosa*.

Its Companion with Soldiers.

Two small Landscapes, by *Gaspar Poussin*.

Over the Door into the Bedchamber, the Holy Family, by *Matteo Ponzoni*, a most uncommon Hand, and a very fine Picture. Three Feet seven Inches and a half high, by five Feet two and a half wide. It belonged to Count *Plattenberg*, the Emperor's Minister at *Rome*, who had carried all
his

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his Pictures thither, and died there. They were sent to *Amsterdam* to be sold, where Mr. *Trevor* bought this for Sir *Robert Walpole*. Lord *Burlington* has a Head by the same Master, who was a *Venetian*; there are no others in *England* of the Hand.

Over the Parlour-door, the Murder of the Innocents, by *Sebastian Bourdon*. Four Feet and half an Inch high, by five Feet eight wide.

Over the other Door, the Death of *Joseph*, by *Velasco*. Three Feet three Inches high, by four Feet ten wide.

Saint *Christopher*, a very small Picture, by *Elzheimer*. Here is a very common Error among the Roman-catholic Painters; in the distant Landscape is a Hermit, with an Oratory of the Virgin *Mary*, at the Time that St. *Christopher* is carrying *Jesus* yet a Child. At *Bologna* there is an old Picture of the Salutation, where the Angel finds the Virgin *Mary* praying before a Crucifix, with the *Officium beatæ Virginis* in her Hand.

The MARBLE PARLOUR.

ONE entire Side of this Room is Marble, with Alcoves for Side-boards, supported with Columns of *Plymouth* Marble. Over the Chimney is a fine Piece of *Alto Relievo* in Statuary-marble, after the Antique, by *Rysbrack*, and before one of the Tables, a large Granite Cistern.

Henry Danvers Earl of *Danby*, a fine whole Length in the Garter Robes, by *Vandyke*. This Lord was Son of Sir *John Danvers*, by *Elizabeth* Daughter of *John Nevil* Lord *Latimer*, Son-in-law of Queen *Catharine Parr*, and was first distinguished by his Behaviour in the War in the *Low Countries*, where he served under Prince *Maurice*, and afterwards in *France* under *Henry IV.* where he was knighted for his Valour. In the *Irish* Wars, he was Lieutenant-General of the Horse, and Serjeant-Major of the whole Army, under *Robert* Earl of *Essex*, and *Charles* Lord *Mountjoy*. In the First of King *James I.* he was made Baron of *Dauntesey*, and afterwards Lord President of *Munster* and Governor of *Guernsey*. By King *Charles I.* he was created Earl of *Danby*, made a Privy Counsellor and Knight of the Garter. He founded the Physic-Garden at *Oxford*, and died aged 71, 1643, at *Cornbury*, and is buried at *Dauntesey* in *Wiltshire*, where he built an Almshouse and Free-School. His elder Brother Sir *Charles* lost his Life in the Earl of *Essex's* Insurrection, Temp. *Eliz.* This Picture was given to Lord *Orford*, by Sir *Joseph Danvers*.

Sir *Thomas Wharton*, Brother to *Philip* Lord *Wharton*, and Knight of the *Bath*, whole Length, by *Vandyke*, (from the *Wharton* Collection.)

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Two Fruit-pieces over the Door, by *Michael Angelo Campidoglio*, from Mr. *Scawen's* Collection.

The Ascension, by *Paul Veronese*, over a Door.

The Apostles after the Ascension, ditto.

The HALL

IS a Cube of forty, with a Stone Gallery round three Sides. The Ceiling and the Frieze of Boys are by *Altari*. The Bass-reliefs over the Chimney and Doors are from the Antique.

The Figures over the great Door, and the Boys over the lesser Doors, are by *Rysbrack*. In the Frieze are Bass-reliefs of Sir *Robert Walpole* and *Catharine* his first Lady, and of *Robert Lord Walpole* their elder Son, and *Margaret Rolle* his Wife. From the Ceiling hangs a * Lantern for eighteen Candles, of Copper gilt.

K

Over

* *Ben Johnson*, in his *Forest*, Poem 2d. has these Lines on *Penshurst*.

Thou art not, *Penshurst*, built to envious Show,
Of Touch or Marble ; nor canst boast a Row
Of polish'd Pillars, or a Roof of Gold ;
Thou hast no Lantern, whereof Tales are told.

I imagine there was some old Pamphlet or Ballad wrote on a Lantern of some great Man at that Time, from whence was taken the *Craftsman*, which made so much Noise about this Lantern at *Houghton*. This Lantern has since been sold to the Earl of *Chesterfield*, and is replaced by a French Lustre.

Over the Chimney is a Bust of Sir *Robert Walpole*, Earl of *Orford*, by *Rysbrack*.

Before a Nich, over-against the Chimney, is the *Laocoon*, a fine Cast in Bronze, by *Girardon*, bought by Lord *Walpole*, at *Paris*.

On the Tables, the *Tiber* and the *Nile* in Bronze, from the Antiques in the Capitol at *Rome*.

Two Vases in Bronze, from the Antiques in the Villas of *Medici* and *Borghese* at *Rome*.

The Bust of a Woman, a most beautiful Antique.

The Bust of a *Roman* Empress, Antique *.

On Terms and Consoles round the HALL are the following BUSTS and HEADS.

Marcus Aurelius, Antique.

Trajan, Ditto.

Septimius

* This and the last were bought from Mrs. *Vernon's* at *Twickenham* Park, which belonged to *Robert* Earl of *Essex*, the celebrated Favourite of Queen *Elizabeth*, who having promised Sir *Francis Bacon* to get him made Solicitor-General, just before his own Disgrace, and not being able to perform it, gave Sir *Francis* this Villa to make him Amends. Sir *Francis* entertained the Queen here, and presented her with a Sonnet of his own composing, to intercede for the Earl's Pardon. He soon after sold *Twickenham* Park for Eighteen Hundred Pounds. From thence it came into the Earl of *Cardigan's* Family; they sold it to King *William*: he gave it to his Favourite Lord *Albemarle*, who sold it to Mr. *Vernon*, after whose Widow's Death, Lord *Montrath* bought it for Fifteen Thousand Pounds.

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Septimius Severus, Ditto. } These two were given to General *Churchill*, by
Commodus, Ditto. } Cardinal *Alexander Albani*, and by him to
 Sir *Robert Walpole*.

A young *Hercules*, Ditto.

Baccio Bandinelli, by himself.

Faustina Senior, Antique.

A young *Commodus*, Antique.

Homer, Modern.

Hesiod, Ditto.

Jupiter, Antique.

A Philosopher, Ditto.

Hadrian, Ditto.

Pollux, Ditto.

} Heads.

Going from the SALON, down the great Steps
 through the Garden, you enter a Porch ad-
 orned with BUSTS of

Rome,

Minerva,

Antinous,

Apollo Belvedere,

A Philosopher's Head,

Julia Pia Severi,

} by *Camillo Rusconi*.

} Antique.

Out of this you go into a Vestibule, round which in the Niches are fix Vases of *Volterra* Alabaster. This leads into

The GALLERY,

WHICH is seventy-three Feet long, by twenty-one Feet high, the Middle rises eight Feet higher, with Windows all round; the Ceiling is a Design of *Serlio's* in the Inner Library of *St. Mark's*, at *Venice*, and was brought from thence, by *Mr. Horace Walpole Junior*; the Frieze is taken from the *Sybils Temple* at *Tivoli*. There are two Chimnies, and the whole Room is hung with *Norwich* Damask. It was intended originally for a Green-house; but on *Sir Robert Walpole's* resigning his Employments *February 9. 1742*, it was fitted up for his Pictures, which had hung in the House in *Downing-street*. That House belonged to the Crown; *King George the First* gave it to *Baron Bothmar*, the *Hanoverian* Minister, for Life. On his Death the present King offered it to *Sir Robert Walpole*, but he would only accept it for his Office of First Lord of the Treasury, to which Post he got it annexed for ever.

Over the farthest Chimney is that capital Picture, and the first in this Collection, the Doctors of the Church: they

are

are consulting on the Immaculateness of the Virgin, who is above in the Clouds. This has been a most controverted Point in the *Romish* Church. *Bonosus*, Bishop of *Naissus* in *Dacia*, was one of the first, who held, that the Virgin *Mary* had other Children after Christ, which was reckoned a great Heresy. He was condemned for it by Pope *Damasus*, suspended by the Council of *Capua*, censured by the Bishops of *Macedon*, who declared their Abhorrence of this detestable Error, as they called it; and wrote against by Pope *Syricius*. His Followers were styled *Bonosiacs*, or *Bonosians*. This Doctrine had been taught before by *Helvidius* Anno 383, and before him by *Tertullian*. Those who opposed the perpetual Virginity of the Virgin *Mary*, were styled *Antidicomarianites*. St. *Jerom* and St. *Ambrose* were two of the principal Champions for the Virginity, and are probably the chief Figures in this Picture. Vide *Bower's* History of the Popes, vol. i. 263. This pretended Heresy is founded on the 25th Verse of the first Chapter of St. *Matthew*, where it is said, that *Joseph* knew not his Wife till she had brought forth her first-born; and from *James* and *John* being frequently called the Brethren of *Christ*. In answer to this last Evidence, the Orthodox say, that among the Jews all near Relations are called Brothers, and that *James* and *John* were only first Cousins to *Christ*. It is observable, that *Raphael* has followed the Opinion of the

the Virgin *Mary* having had other Children, in many of his Pictures, particularly in the Last Supper in this Collection, he having drawn St. *James* extremely like *Jesus Christ*. There has been another Controversy in the *Romish* Church, which is more properly called the Question of the immaculate Conception; viz. Whether the Virgin was conceived in Original Sin, though sanctified in her Mother's Womb, or was preserved from that Stain of general Infection by a special Privilege, on the Foresight of the Merits of *Christ*, whom she was to bear. *Albertus Magnus* and his Followers maintained the first against many learned Doctors, who defended her Exemption from original Sin; and the Debate grew so warm, that it was judged necessary to put an End to it by a Public Disputation. It was in Defence of the immaculate Conception that the famous *Duns Scotus* obtained the Name of the *Subtile Doctor*. Vide Antiquities of the *English* Franciscans, page 129. I cannot help observing, that the celebrated Picture at *Windsor* of this Doctor must be ideal, for he died in the Year 1308, when there was no such Thing as a tolerable Painter; besides, that Portrait represents him as an elderly Man, whereas he was not thirty-four when he died. In the Year 1387, the *Dominicans* were expelled the University of *Paris*, for opposing the Doctrine of the immaculate Conception, and many of them were killed. In 1438, the Council of *Basil* declared

declared it immaculate; and lastly, in 1655, *Alexander VII.* peremptorily determined it to be so.

About the Year 1670, the *Spanish Jesuits* prevailed on *Charles II.* to request from the Court of *Rome*, that a Definition might be made of the immaculate Conception, and the famous Cardinal *Nidhard*, who had been Prime Minister to the Queen Regent, and was then in honourable Banishment as Ambassador to *Clement IX.* was ordered to write for the Question, which he did, and pretended to prove that the immaculate Conception was morally, physically, metaphysically, and infallibly certain. The Court of *Rome* gave a Bull that was rather favourable to the *Dominicans*. Vide *Bayle* in Artic. *Nidhard*; and for a more particular Account, the Article of *Mill*, in the General Dictionary, Vol. VII. page 559. and *Geddes's* Tracts, Vol. III. page 113: 189.

In this Picture, which is by *Guido* in his brightest Manner, and perfectly preserved, there are six old Men as large as Life. The Expression, Drawing, Design, and Colouring, wonderfully fine. In the Clouds is a beautiful Virgin all in White, and before her a little sweet Angel flying. Eight Feet eleven Inches high, by six Feet wide. After Sir *Robert* had bought this Picture, and it was gone to *Civita Vecchia* to be shipped for *England*, *Innocent XIII.* then Pope, remanded it back, as being too fine to be let go out of *Rome*; but

but on hearing who had bought it, he gave Permission for its being sent away again. It was in the Collection of the Marquis *Angeli*.

Over the other Chimney, the Prodigal Son, by *Salvator Rosa*.

This fine Picture was brought out of *Italy* by Sir *Robert Geare*, and carried back by him when he went to live there. On his Death it was sent back to *England* to be sold. Eight Feet three Inches high, by six Feet five and a half wide.

Meleager and Atalanta, a Cartoon, by *Rubens*, larger than Life; brought out of *Flanders* by General *Wade*: it being designed for Tapestry, all the Weapons are in the Left Hand of the Figures. Ten Feet seven Inches high, by twenty Feet nine and a half wide. For the Story see *Ovid's Metamorphosis*, lib. iii.

Four Markets, by *Snyders*, one of Fowl, and another of Fish, another of Fruit, and the fourth of Herbs. There are two more of them at *Munich*, a Horse and a Flesh Market; each six Feet nine Inches and a half high, by eleven Feet one and a half wide. Mr. *Pelham* has four Markets by *Snyders* like these, which he bought at Marshal *Wade's* Sale, the Figures by *Long John*.

Marcus Curtius leaping into the Gulf, an exceeding fine Picture, by *Mola*. There are Multitudes of Figures, fine Attitudes, and great Expressions of Passion. To ornament the distant Prospect, he has committed some Anachronisms,
by

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by placing among the Buildings an Amphitheatre, which were of far later Invention, and the *Pantheon* with the Portico of *Agrippa*; now *Pompey* was the first that made a lasting Theatre, before him they were temporary, and often destroyed by public Authority. *Statilius Taurus* built the first Amphitheatre in the fourth Consulship of *Augustus*. This Action of *Curtius* happened in the Year 391 U. C. and the Portico was built by *Agrippa* (who died 741 U. C.) in his third Consulship, as appears by the Inscription still remaining: *M. Agrippa L. F. Cos. III. fecit.* The Story of this Exploit is thus told by *Livy*. “ Eodem
 “ anno (scil. U. C. 391.) feu motu terræ, feu quâ vi aliâ,
 “ Forum medium fermè specu vasto collapsum in immensam
 “ altitudinem dicitur: neque eam voraginem conjectu
 “ terræ, quam pro se quisque gereret, expleri potuisse,
 “ prius quam Deûm monitu quæri cœptum, quo plurimùm
 “ P. R. posset. Id enim illi loco dicandum vates canebant,
 “ si rempublicam *Romanam* perpetuam esse vellent.
 “ Cum Marcum Curtium juvenem bello egregium, castigasse ferunt dubitantes, an ullum magis *Romanum* bonum,
 “ quam arma virtusque esset. Silentio facto, templa Deorum
 “ Immortalium, quæ Foro imminent, Capitoliumque
 “ intuentem, et manus nunc in cœlum, nunc in patentes
 “ terræ hiatus, ad Deos Manes porrigentem se devovisse:
 “ equo deinde quam poterat maxime exornato insidentem,
 L “ armatum

“armatum se in specum immisisse, donaque ac fruges super
 “eum à multitudine virorum ac mulierum congestas : la-
 “cumque Curtium non ab antiquo illo T. Tatii milite
 “Curtio Metio, sed ab hoc appellatum.” Lib. vii. cap. 6.
 This Picture is six Feet four Inches and half high, by ele-
 ven Feet four Inches and a quarter wide. And, with the
 next, belonged to *Gibbins* the Carver.

Horatius Cocles defending the Bridge. Its Companion. Thus
 described by *Livy*, Lib. ii. cap. 10. “Quum hostes ad-
 “essent, pro se quisque in urbem ex agris demigrant :
 “urbem ipsam sepiunt præfidiis : alia muris, alia Tiberi
 “objecto videbantur tuta : pons sublicius iter pæne hosti-
 “bus dedit ; ni unus vir fuisset, *Horatius Cocles* (id mu-
 “nimentum illo die fortuna urbis *Romanæ* habuit) qui po-
 “situs forte in statione pontis, quum captum repentino
 “impetu Janiculum, atque inde citatos decurrere hostes vi-
 “disset : trepidamque turbam suorum arma ordineque re-
 “linquere, reprehensans singulos, obsistens, obtestansque
 “Deum et hominum fidem, testabatur : *nequicquam deser-*
 “*to præsidio eos fugere, si transitum pontem à tergo reli-*
 “*quissent : jam plus hostium in Palatio Capitolioque, quam*
 “*in Janiculo fore.* Itaque monere, præcipere, *ut pontem*
 “*ferro, igni, quacunque vi possent, interrumpant : se im-*
 “*petum hostium, quantum corpore uno posset obsisti, exceptu-*
 “*rum.* Vadit inde in primum aditum pontis : insignisque
 “inter

“ inter conspecta cedentium pugnae terga, obversis cominus
 “ ad ineundum praelium armis, ipso miraculo audaciae obstu-
 “ pefecit hostes: duos tamen cum eo pudor tenuit, Sp.
 “ Larcium ac T. Herminium, ambos claros genere factif-
 “ que: cum his primam periculi procellam, et quod tumul-
 “ tuosissimum pugnae erat, parumper sustinuit, deinde eos
 “ quoque ipsos exigua parte pontis relicta, revocantibus qui
 “ rescindebant, cedere in tutum coegit. Circumferens inde
 “ truces minaciter oculos ad proceres Etruscorum: nunc
 “ singulos provocare: nunc increpare omnes: *servitia re-*
 “ *gum superborum, suae libertatis immemores, alienam oppu-*
 “ *gnatum venire.* Cunctati aliquamdiu sunt, dum alius ali-
 “ um, ut praelium incipiant, circumspectant: pudor dein-
 “ de commovit aciem, et clamore sublato undique, in unum
 “ hostem tela conjiciunt: quae quum in objecto cuncta
 “ scuto haesissent, neque ille minus obstinatus ingenti pon-
 “ tem obtineret gradu: jam impetu conabantur detrudere
 “ virum, quum simul fragor rupti pontis, simul clamor
 “ Romanorum alacritate perfecti operis sublatus, pavore
 “ subito impetum sustinuit. Tum Cocles, *Tiberine pater,*
 “ inquit, *te sancte precor, haec arma et hunc militem pro-*
 “ *pitio flumine accipias:* ita sic armatus in Tiberim defiluit,
 “ multisque super incidentibus telis incolumis ad suos tra-
 “ navit, rem ausus plus famae habituram ad posteros,
 “ quam fidei. Grata erga tantam virtutem civitas fuit:

“ statua in comitio posita : agri quantum uno die circum-
 “ aravit, datum, privata quoque inter publicos honores
 “ studia eminebant : nam in magna inopia pro domesticis
 “ copiis unusquisque ei aliquid, fraudans se ipse victu suo,
 “ contulit.”

A Lioness and two Lion, by *Rubens*. Nothing can be livelier, or in a greater Style, than the Attitude of the Lioness. Five Feet six Inches high, by eight Feet wide.

Architecture ; it is a kind of a Street with various Marble Palaces in Perspective, like the *Strada Nuova* at *Genoa* ; the Buildings and Bas-reliefs are extremely fine, the latter especially are so like the Hand of *Polydore*, that I should rather think that this Picture is by this Master, than by *Julio Romano*, whose it is called. There are some Figures, but very poor ones, and undoubtedly not by the same Hand as the rest of the Picture ; there is an Officer kneeling by a Woman, who shows the Virgin and Child in the Clouds sitting under a Rainbow.

About the Year 1525, *Julio Romano* made Designs for *Aretine's Putana Errante*, which were engraved by *Marc Antonio*, for which the latter was put in Prison, and *Julio* fled to *Mantua*. Two Years after *Rome* was sacked by *Charles V.* who made public Processions and Prayers for the Delivery of the Pope [*Clement VII.*] whom he kept in Prison ; 'tis supposed the Figure kneeling in this Picture is *Charles V.*
 who

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who is prompted by Religion to ask Pardon of the Virgin (above in the Clouds) for having so ill treated the Pope : The Figure sitting on the Steps is certainly *Aretine*, and the Man in Prison in the Corner *Marc Antonio*. Vide *Bayle* in Artic. *Aretine*. This Picture was a Present to Lord *Orford*, from General *Charles Churchill*. Five Feet six Inches three quarters high, by six Feet eleven wide.

An old Woman sitting in a Chair, a Portrait three quarters, by *Rubens*, bought at Mr. *Scawen's* Sale.

An old Woman reading, an extreme fine Portrait, by *Boll*, bought at the Duke of *Portland's* Sale, when he went Governor to *Jamaica*.

Cupid burning Armour, by *Elisabetta Sirani*, *Guido's* Favourite Scholar. Two Feet one Inch and half high, by two Feet seven and a half wide.

The Holy Family, a Group of Heads, by *Camillo Procaccino*. One Foot nine Inches high, by two Feet three and three quarters wide.

An Usurer and his Wife, by *Quintin Matsis*, the Blacksmith of *Antwerp*. This Picture is finished with the greatest Labour and Exactness imaginable, and was painted for a Family in *France* ; it differs very little from one at *Windsor*, which he did for *Charles* the First. Two Feet eight Inches and a half high, by one Foot ten and three quarters wide.

Job's

Job's Friends bringing him Presents; a fine Picture, by *Guido*, which he has executed in large, and in his brightest Manner in the Church of the *Mendicants* at *Bologna*; this is dark; but there is most masterly Skill in the Naked, and in the Disposition of the Figures. Three Feet one Inch high, by two Feet four and a half wide.

Europa, a fine Landscape, by *Paul Brill*, the Figures by *Dominichini*. Two Feet five high, by three Feet five and three Quarters wide.

Africa. Its Companion.

Dives and Lazarus, by *Paul Veronese*. There are few of him better than this, the Building is particularly good. Two Feet seven and half high, by three Feet five wide; it belonged to Monsieur de *Morville*, Secretary of State in *France*.

The Exposition of *Cyrus*, by *Castiglione*; a very Capital Picture of this Master. The Subject is taken from *Justin*. lib. i. cap. 4. “Pastori regii pecoris puerum exponendum tradit. “Ejus uxor audita regii infantis expositione, summis precibus rogat sibi afferri ostendique puerum. Cujus precibus fatigatus pastor, reversus in silvam, invenit juxta infantem canem fœminam, parvulo ubera præstantem, et “à feris alitibusque defendentem.” Two Feet four Inches and half high, by three Feet six and a quarter wide.

Its

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Its Companion. The Subject, which seems at first to be the Story of *Orpheus*, but certainly is not, from the principal Figure's being thrown into the distant Landscape, was guessed by Lord *Orford* to be taken from this Stanza of the 19th Ode, lib. ii. of *Horace*.

Bacchum in remotis carmina rupibus

Vidi docentem ; (credite posteri)

Nymphasque discentes, et aures

Capripedum Satyrorum acutas.

The Adoration of the Shepherds, by old *Palma*, from the Collection of Monsieur de la *Vrilliere*, Secretary of State in *France*. Two Feet six Inches high, by three Feet ten wide.

The Holy Family, by Ditto. Two Feet seven Inches and half high, by four Feet five wide, from Monsieur *Flinck's* Collection.

A fine Moon-light Landscape with a Cart overturning, by *Rubens*. Two Feet ten Inches high, by four Feet one wide. (It was Lord *Cadogan's*.)

A Nymph and Shepherd, by *Carlo Cignani*. Three Feet four Inches high, by four Feet one and a half wide.

Two

Two Women, an emblematical Picture, by *Paris Bourdon*.

Three Feet six Inches high, by four Feet two wide, from Mr. *Flinck's* Collection.

Abraham, Sarah, and Hagar, by *Pietro Cortona*. The Great Duke has a small Sketch of this, but reversed, and with the *Sarah* and other Figures at a Distance, the *Hagar* is much fairer than in this. Six Feet ten Inches high, by six Feet one wide.

Abraham's Sacrifice, by *Rembrant*. *Abraham's* Head, and the naked Body of *Isaac*, are very fine; the Painter has avoided much of the Horror of the Story, by making *Abraham* cover the Boy's Face, to hide the Horror from himself. Six Feet three Inches high, by four Feet three and three quarters wide.

The old Man and his Sons with the Bundle of Sticks, by *Salvator Rosa* in his fine Taste. Six Feet high, by four Feet two and a half wide.

The Adoration of the Shepherds, Octagon, a most perfect and capital Picture of *Guido*, not inferior to the Doctors: The Beauty of the Virgin, the Delicacy of her and the Child, (which is the same as in the *Simeon's* Arms in the Salon), the Awe of the Shepherds, and the *Chiaro Oscuro* of the whole Picture, which is in the finest Preservation, are all incomparable; you see the Shepherds ready to cry out one to another, *Deus! Deus ille! Menalca*. There is one of
this

this same Design in the Church of the *Chartreuse* at *Naples*, large as Life, Oblong, with many more Figures, but unfinished : This belonged to Monsieur de la *Vrilliere*. Three Feet three Inches and a half every way.

The Continnence of *Scipio*, by *Nicolo Poussin*; painted with all the Purity and Propriety of an ancient Bas-relief. The Story is told by *Livy*, Lib. XXVI. Cap. 50. “ Captiva
 “ deinde à militibus adducitur ad eum adulta virgo, adeo
 “ eximia forma, ut quacunque incedebat, converteret om-
 “ nium oculos. Scipio percunctatus patriam, parentesque,
 “ inter cætera accepit, *desponsatam eam principi Celtibero-*
 “ *rum adolescenti, cui Allucio nomen erat.* Extemplo igitur
 “ parentibus, sponsoque ab domo accitis, quum interim
 “ audiret deperire eum sponsæ amore; ubi primum venit,
 “ accuratiore eum sermone quam parentes alloquitur. *Ju-*
 “ *venis, inquit, juvenem appello: quo minus sit inter nos*
 “ *hujus sermonis verecundia. Ego, quum sponsa tua capta*
 “ *à militibus nostris ad me deducta esset, audiremque eam tibi*
 “ *cordi esse, & forma faceret fidem; quia ipse, si frui liceret*
 “ *ludo ætatis (præsertim recto & legitimo amore) & non*
 “ *Respublica animum nostrum occupasset, veniam mihi dari*
 “ *sponsam impensius amanti vellem: tuo, cujus possum, amori*
 “ *faveo. Fuit sponsa tua apud me eadem, quâ apud soceros*
 “ *tuos parentesque suos verecundiâ: servata tibi est, ut invio-*

M

“ *latum*

“ *latum & dignum me teque dari tibi donum posset. Hanc*
 “ *mercedem unam pro eo munere paciscor, amicus populo*
 “ *Romano sis : & si me virum bonum credis esse, quales pa-*
 “ *trem, patrumque meum jam ante hæ gentes norant, scias*
 “ *multos nostri similes in civitate Romana esse : nec ullum*
 “ *in terris populum hodie dici posse, quem minus tibi hostem*
 “ *tuisque esse velis, aut amicum malis. Quum adolescens*
 “ *simul pudore, gaudioque perfusus, dextram Scipionis te-*
 “ *nens, Deos omnes invocaret ad gratiam illi pro se referen-*
 “ *dam : quoniam sibi nequaquam satis facultatis pro suo*
 “ *animo, atque illius erga se merito, esset. Parentes inde,*
 “ *cognatique virginis appellati. Qui quoniam gratis sibi*
 “ *redderetur virgo ; ad quam redimendam satis magnum*
 “ *attulissent auri pondus : orare Scipionem, ut id ab se do-*
 “ *num acciperet, cœperunt : haud minorem ejus rei apud se*
 “ *gratiam futuram esse affirmantes, quam redditæ inviolatæ*
 “ *foret virginis. Scipio, quando tanto opere peterent, accep-*
 “ *turum se pollicitus, poni ante pedes jussit : vocatoque ad*
 “ *se Allucio : Super dotem, inquit, quam accepturus à so-*
 “ *cero es, hæc tibi à me dotalia dona accedent, aurumq; tol-*
 “ *lere, ac sibi habere jussit. His lætus donis honoribusque*
 “ *dimissus domum, implevit populares laudibus & meritis*
 “ *Scipionis : Venisse Diis simillimum juvenem, vincentem*
 “ *omnia quum armis, tum benignitate ac beneficiis.”*

When thus the virtuous Consul had decreed,
 A captive Virgin to his Tent they lead :
 In her each Motion shin'd attractive Grace,
 And Beauty's fairest Features form'd her Face.
 A *Celtiberian* Prince her destin'd Spouse,
 But, more than Int'rest, Love had bound their Vows,
Allucius was his Name. When *Scipio* heard
 How fond the Youth, how for his Bride he fear'd ;
 He summons to his Tribune all her Friends :
Allucius in that Number chief attends.
 To him the Consul most address'd his Word,
 To him, her anxious Lover and her Lord.
 " A Youth myself, to thee a Youth I call,
 " Left distant Awe thy freer Speech appall.
 " When to my Tent this beauteous Maid was brought,
 " When of your mutual Passion I was taught,
 " And soon her Charms confirm'd the Story true
 " (For *Scipio's* self could idolize like you)
 " Durst I indulge the Character of Age,
 " And in a youthful, lawful Love engage ;
 " Did not the Commonwealth employ me whole,
 " And all majestic *Rome* possess my Soul :
 " Oh ! I could love like thee ; like thee cou'd pine ;
 " Like thee cou'd—But, *Allucius*, she is thine !

- “ Inviolatè have I preserv’d the Maid ;
 “ Not purer in her native Courts she staid :
 “ Pure, as becomes a *Roman* Chief to give ;
 “ Pure, as becomes thy Passion to receive.
 “ The sole Return for this fair Boon I ask :
 “ To live a Friend to *Rome* be all thy Task :
 “ And if in me some Virtue you have known,
 “ As other *Scipio’s* in this Realm have shown ;
 “ Think many such spring from her glorious Womb,
 “ And learn to love the virtuous Sons of *Rome*.”

This Picture belonged to Monsieur de *Morville*, and is three Feet eight Inches and three quarters high, by five Feet two wide.

Moses striking the Rock ; by *Nicolo Poussin*. There is a great Fault in it ; *Moses* is by no means the principal Figure, nor is he striking the Rock angrily, and with a great Air, but seems rather scraping out the Water : The Thirst in all the Figures, the Piety in the young Man lifting his Father to the Stream, and the Devotion in others, are extremely fine. It was painted for *Stella*, and bought of a *French* Nobleman, in the beginning of the last War between *France* and the Emperor *Charles VI.* who declared he sold it to pay for his Campaign-equipage. Three Feet eleven Inches and a half high, by six Feet three and a half wide.

The

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The placing Christ in the Sepulchre, over the Door, by *Ludovico Caracci*. Six Feet three Inches high, by five Feet one wide.

Moses in the Bulrushes, by *Le Sœur*; a Present to Lord *Orford* from the Duke of *Montague*. Seven Feet one Inch high, by four Feet eight and a half wide.

The Adoration of the *Magi*, by *Carlo Maratti*. He has painted another of them in the Church of the *Venetian St. Mark* at *Rome*. Six Feet eleven Inches high, by four Feet four wide.

Cows and Sheep, by *Teniers*, in his best Manner; one Foot eleven Inches high, by two Feet nine wide.

A Landscape with a Cascade and Sheep; a very fine Picture, by *Gaspar Poussin*. It was bought at the late Earl of *Halifax's* Sale. One Foot eleven Inches high, by two Feet nine wide.

The last Supper, by *Raphael*. It was in the *Arundel* Collection, and is printed in the Catalogue of those Pictures; from thence it came into the Possession of the Earl of *Yarmouth*, and from him to Sir *John Holland*, of whom Lord *Orford* bought it. It is in fine Preservation. One Foot eight Inches high, by two Feet eight and a half wide.

Solomon's Idolatry, by *Stella*. It is painted on black and gold Marble, which is left untouched in many Places for the Ground. There are many Figures finely finished, and several beautiful.

beautiful Airs of Womens Heads. One Foot ten Inches high, by two Feet five and a quarter wide.

A Sea-port ; a fine Picture of *Claude Lorrain*. There is a bright Sun playing on the Water, and the whole Shine of the Picture is in his very best Manner. It belonged to Monsieur *Morville*. Three Feet one Inch and a quarter high, by four Feet two and a half wide.

A calm Sea, ditto. A most pleasing and agreeable Picture. There are two Figures on the fore Ground, *Apollo* and the *Sibyl* ; she is taking up a handful of Sand, for every Grain of which she was to live a Year. *Apollo* granted her this Boon as the Price of her Person, which afterwards she refused him. The Promontory is designed for *Cumæ*, the Residence of the *Sibyl*. Among the Buildings are the Ruins of the *Castellum Aquæ Martiæ*, with the Trophies of *Marius*, which are now placed in the *Capitol* ; the Remains of the Building itself stand near the *Colisæum*. Three Feet two Inches and three quarters high, by Four Feet one wide.

Two Landscapes by *Gaspar Poussin*, in his dark Manner, that at the upper End of the Gallery is fine. These two and the latter *Claude* were in the Collection of the Marquis *di Mari*. Mr. *Edwin*, of whom these were purchased, had two more ; the Prince of *Wales* bought the fine one of *Jonah* in the Storm, the only Sea-piece, I believe, of that Hand.

Three

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Three Feet three Inches and quarter high, by four Feet five and a quarter wide each.

The *Joconda*, a Smith's * Wife, reckoned the handsomest Woman of her Time : She was Mistress to *Francis I.* King of *France* ; by *Lionardo da Vinci*. She would often sit half naked, with Music, for several Hours together, to be drawn by him. Mr. *Richardson* had another of them. This was Monsieur *de Morville's*. Two Feet nine Inches high, by two Feet and a quarter wide.

Apollo, by *Cantarini*, a Contemporary of *Guido*, whose Manner he imitated. Two Feet seven Inches high, by two Feet and a quarter wide.

The Holy Family, with Angels, by *Valerio Castelli*, who studied *Vandyke*. Two Feet five Inches high, by one Foot eleven and half wide.

The Eagle and *Ganymede*, by *Michael Angelo Buonarotti* ; a Subject he has often repeated, but with Alterations. The King has one larger, and the Queen of *Hungary* another, printed in *Teniers's* Gallery : There is another in the *Altieri* Palace at *Rome*. Two Feet eleven Inches high, by one Foot eleven wide.

Ætherias

* *Mezeray* calls her *La Ferroniere*, and says, her Husband being enraged at the King's taking her, caught on purpose a very violent Distemper, which he communicated through her to the King, who never recovered it. The same Story is told of Lord *Southesk* and King *James II.* when Duke of *York*.

*Ætherias Aquila puerum portante per auras,
 Illæsum timidis unguibus hæsit onus.*

MART. lib. i. ep. 7.

The Virgin and Child, a most beautiful, bright, and capital Picture, by *Dominichino*. Bought out of the *Zambeccari* Palace at *Bologna*, by *Horace Walpole*, junior. Two Feet four Inches high, by one Foot eleven and a half wide.

The Salutation, a fine finished Picture, by *Albano*. The Angels are much the same with those in the great Picture by this Master in the Salon. Two Feet high, by one Foot six Inches and a half wide.

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Preached before the E A R L of

O R F O R D,

At HOUGHTON, 1742.

PSALM CXV. Ver. 5.

*They have Mouths, but they speak not: Eyes have they,
but they see not: Neither is there any Breath in
their Nostrils.*

THESE Words, with which the Royal Prophet
lashes the Insensibility of the Gods of Paganism,
are so descriptive of modern Idolatry, that tho' so
frequently applied, they still retain all the Force of

N 2

their

their first Severity. I do not design to run into the Parallel of ancient and modern Superstition, but shall only observe with Concern, that the same Arguments which at last exploded and defeated the Heathenism of the Gentiles, have not yet been able to conquer the more obstinate Idolatry of Christians. The blind, the mis-led Pagans, bow'd and ador'd the first Ray of Truth that broke in upon them : but We have Eyes, and will not see !

I must remark to you, that the Words in the Text, tho' spoken of Images, which were more particularly the Gods of the Ancients, are equally referable to the Pictures of the *Romish* Church, and to them I shall chiefly confine this Discourse.

Indeed, so gross is the Error of adoring the Works of the Creature, that the Folly seems almost greater than the Sin ; seems rather to demand Pity, than provoke Indignation ! They would worship ! they bow to a Shadow !—They would adore the incomprehensible God ! but they revere the faint Produce of their own Idea ! Instead of him who is the Eye of the universal World ; who speaks through all Nature, who breathes Life into every Being ; instead of him, they

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they adore Shadows, that have Eyes, but see not ;
Mouths, but speak not ; neither is there any Breath
in their Nostrils. These are thy Gods, O *Rome* !

It has been observed, that the Evil Principle has
with the most refined Policy always chose to spread
his Law under the Covert of the true one ; and has
never more successfully propagated Sin, than when
introduced under the Veil of Piety. In the present
Case, has he not deluded Men into Idolatry by pass-
ing it on the World for Religion ? He preached up
Adoration of the Godhead, but taught them to wor-
ship the Copy for the Original. Nay, what might
have tended to heighten their Devotion, he perverted
to the Means of their Destruction. Painting, in it-
self, is innocent ; No Art, no Science can be crimi-
nal ; 'tis the Misapplication that must constitute the
Sin. Can it be wrong, to imitate or work after the
Works of the Divinity, as far as Man can copy the
Touches of the great Artificer ? 'Tis when with im-
pious Eyes we look on the Human Performance as
Divine ; when we call our own trifling Imitations of
the Deity, inimitable Gods : 'Tis then we sin : This
is Vanity ! this is Idolatry ! Would we with other Eyes
regard these Efforts of Art ; how conducive to Reli-
gion !

gion! What Subjects for devout Meditation! How great that Being, that could give to his Productions the Power even to work after his Almighty Hand, to draw after his Heavenly Designs! Could we so inform our Labours, our Creations; then were Idolatry more excusable; then might the Vessel say to the Potter, *How hast thou made me thus?*

And here I can but reflect on that infinite Goodness, whose Thought for our Amusement and Employment is scarce less admirable than his Care for our Being and Preservation. Not to mention the various Arts which he has planted in the Heart of Man, to be elaborated by Study, and struck out by Application; I will only mention this one of *Painting*. Himself from the Dust could call forth this glorious Scene of Worlds; this Expanse of azure Heavens and golden Suns; these beautiful Landscapes of Hill and Dale, of Forest and of Mountain, of River and of Ocean! From Nothing, he could build this goodly Frame of Man, and animate his universal Picture with Images of himself.—To Us, not endowed with Omnipotence, nor Masters of Creation, he has taught with formless Masses of Colours and Diversifications of Light and Shade, to call forth little Worlds from the blank Canvass, and to people our mimic Land-

A SERMON *on* PAINTING. 103

scapes with almost living Inhabitants; Figures, who tho' they see not, yet have Eyes; and have Mouths that scarce want Speech. Indeed so great is the Perfection to which he hath permitted us to arrive, that one is less amazed at the poor Vulgar, who adore what seems to surpass the Genius of human Nature; and almost excuse the Credulity of the Populace, who see Miracles made obvious to their Senses by the Hand of a *Raphael* or a *Guido*. Can we wonder at a poor illiterate Creature's giving Faith to any Legend in the Life of the *Romish* Virgin, who sees even the Doctors of the † Church disputing with such Energy on the marvellous Circumstances ascribed to her by the Catholics? He must be endowed with a Courage, a Strength of Reasoning above the common Standard, who can reject Fables, when the Sword enforces, and the Pencil almost authenticates the Belief of them. Not only Birds have peckt at painted Fruit, nor Horses neigh'd at the colour'd Female: *Apelles* himself, the Prince of the Art, was deceived by one of its Performances.—No wonder then the Ignorant should adore, when even the Master himself could be cheated by a Resemblance.

† See the Picture by *Guido*, in the Gallery.

When

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When I thus soften the Crime of the Deceived, I would be understood to double the Charge on the real Criminal; on those Ministers of Idolatry, who calling themselves Servants of the living God, transfer his Service to inanimate Images. Instead of pointing out his Attributes in those Objects, that might make Religion more familiar to the common Conceptions; they enshrine the frail Works of Mortality, and burn Incense to Canvass and Oil!

Where is the good Priest? where the true charitable Levite, to point out the Creator in the Works of the Creature? To aid the Doubting; to strengthen the Weak, to imprint the eternal Idea on the frail Understanding? Let him lead the poor unpractised Soul through the Paths of Religion, and by familiar Images mould his ductile Imagination to a Knowledge of his Maker. Then were Painting united with Devotion, and ransomed from Idolatry; and the blended Labours of the Preacher and the Painter might tend to the Glory of God: Then were each Picture a Sermon; each Pencil *the Pen of a heavenly Writer.*

Let

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Let him say, Thus humble, thus resign'd look'd the Son of GOD, when he deign'd to receive Baptism from the Hand of Man; while ministring Angels with holy Awe beheld the wondrous Office.

See the Picture by *Albano* in the Salon.

Thus chafly beauteous, in such meek Majesty shone the Mother of GOD! Thus highly-favour'd among Women was the Handmaid of the Lord! Here behold the heavenly Love of the Holy Family! the tender Care, the innocent Smiles, the devout Contemplation! Behold inspired Shepherds bowing before the heavenly Babe, and the holy Mother herself adoring the Fruit of her Womb! Whilst good *Simeon* in Raptures of Devotion pronounces the Blessings of that miraculous Birth!

Several Pictures of *Madonna's*, particularly in the *Carlo Maratti* Room, and Holy Families.

The Octagon Picture of the Adoration, by *Guido*, in the Gallery. A *Simeon* and the Child, by *Guido*, in the Salon.

Then let him turn his Eyes to sadder Scenes! to Affliction! to Death! Let him behold what his God endured for his Sake! Behold the pale, the wounded Body of his Saviour; wasted with Fasting! livid from the Cross! See the suffering Parent swooning! and all the Passions express'd, which she must have felt at that melancholy Instant! Each Touch of the Pencil is a Lesson of Contrition; each Figure an Apostle to call you to Repentance.

See the Picture of Christ laid in the Sepulchre, by *Parmegiano*, in the Cabinet.

O

This

106 *A SERMON on PAINTING.*

This leads me to consider the Advantages of *Painting* over a Sister Art, which has rather been allotted the Preference, I mean *Poetry*. The Power of Words, the Harmony of Numbers, the Expression of Thoughts, have raised Poetry to a higher Station, than the mute Picture can seem to aspire to. But yet the Poem is almost confined to the Nation where it was wrote: However strong its Images, or bold its Invention, they lose their Force when they pass their own Confines; or not understood, they are of no Value; or if translated, grow flat and untasted. But *Painting* is a Language every Eye can read: The pictured Passions speak the Tongue of every Country.

The Continnence of *Scipio* shines with all its Lustre, when told by the Hand of a *Poussin*; while all the Imagination of the Poet, or Eloquence of the Historian, can cast no Beauty on the virtuous Act, in the Eye of an illiterate Reader.

See the Picture on this Subject in the Gallery.

When such Benefits flow from this glorious Art, how impious is it to corrupt its Uses, and to employ the noblest Science to the mercenary Purposes of Priestly Ambition! to lend all the Brightness with which the Master's Hand could adorn Virtue, to deck the

the persecuting, the barbarous, the wicked Head of a
fainted Inquisitor, a gloomy Visionary, or an imagi-
nary Hermit! Yet such are deified, such are shrouded
in Clouds of Glory, and exposed for Adoration, with
all the Force of Study and Colours! How often has a
consecrated Glutton, or noted Concubine, been drest
in all the Attributes of Divinity, as the Lewdness
or Impiety of the Painter or Pontiff has influenced
the Picture! — the Pontiffs! those Gods on Earth!
those Vicegerents of Heaven! whose Riches, whose
Vices, nay, whose Infirmities and near Approach to
the Grave has perhaps raised them to the Seat of In-
fallibility; soon proved how frail, how mortal, when
the only Immortality they can hope, is from the
masterly Pencil of some inestimable Painter!

See the Pic-
ture of Pope
Clement IX.
in the Carlo
Marat Room.

This is indeed not one of the least Merits of this,
I may say, heavenly Art — its Power to preserve the
Form of a departed Friend, or dear Relation dead!
To shew how severely just look'd the good Legislator!
how awfully serene the humane, the true Patriot! It
shows us with what Fire, what Love of Mankind,
WILLIAM flew to save Religion and Liberty!
It expresses how honest, how benign the Line of
HANOVER! It helps our Gratitude to conse-
crate

See the Por-
traits of King
William III.
and King
George I. by
Sir Godfrey
Kneller, in the
Parlour.

crate their Memory; and should aid our Devotion to praise the Almighty Goodness, who by those his Instruments has preserved his People *Israel!*

When we can draw such Advantages from the Productions of this Art, and can collect such Subjects for Meditation from the Furniture of Palaces, need we fly to Deserts for Contemplation, or to Forests to avoid Sin? Here are stronger Lectures of Piety, more

See the Judgment of Paris by Carlo Maratti and by Luca Jordano in the yellow Drawing-room.

See the Picture of Christ at the House of Simon the Pharisee, by Rubens, in the Salon.

Admonitions to Repentance. Nor is he virtuous who shuns the Danger, but who conquers in the Contest. He is the true Philosopher, who can turn from three the brightest Forms that Paganism or Painting could ascribe to ideal Goddesses; and can prefer the penitent, the contrite Soul of the *Magdalene*, whose big-swoln Eye and dishevel'd Hair speak the Anguish of her Conscience; her costly Offering, and humble Embraces of her Saviour's Feet, the Fervency of her Love and Devotion; who can see this without Repentance? who view the haughty worldly Pharisee, without Abhorrence and Indignation?

Sights like these, must move, where the Preacher fails; for each Picture is but Scripture realized; and each Piece a Comment on the History; they are

A SERMON *on* PAINTING. 109

are Explications of Parables, that seeing *ye may see and understand*. The Painter but executes Pictures, which the Saviour himself designed. He drew in all the Colours of Divine Oratory, the rich, the pampered Nobleman, swelling in Purple and fine Linen, and sumptuously banqueting his riotous Companions: He drew poor anguished *Lazarus*, fighting without the proud Portal for the very Crumbs that fell from the Rich Man's Table, while the Dogs came and licked his Sores! Who can hear this Description without Sentiments of Compassion, or Emotions of Anger? Who can see it represented, without blaming the one, or shedding a charitable Tear for the other?—Who can,—is as the Idol that has *a Mouth but speaks not, and Eyes that cannot see*.

See the Picture of *Dives* and *Lazarus*, by *Paul Veronese*, in the Gallery.

Again, behold the Divine Master sketching out new Groupes of Figures, which every Day compose Pictures of Sin, of Folly and Repentance! Hear him paint the luxurious Prodigal, given up to Riot and Debauchery; hear him draw the consequential Ills, the Miseries, the Want, that tread hard upon his Profusion and Excess. See that Prodigal, half naked, half in Rags, uncouth and foul, kneeling among Swine,

See the Picture on this Story by *Salvator Rosa*, in the Gallery.

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Swine, and cursing the Vices that drew on him such Extremity of Distress——With him let us arise and say, *I will go to my Father, and say unto him, Father, I have sinned against Heaven and thee, and am no more worthy to be called thy Son!* That Father will hear, will not turn from the Cry of the Penitent: He is not like those Idols, that have Ears and hear not.——Will the *Romish* Saints do thus? Can their hallowed *Madonna's* thus incline to their Supplications? Can those gaudy Missionaries, whose consecrated Portraits elbow the Altars of the living GOD, can they cast their unseeing Eyes on their prostrate Votaries? Can their speechless Mouths say, *I will, be thou clean?*——Alas! those Saints which those worship'd Pictures represent, may themselves want the very Pardon, which their deluded Adorers so idolatrously demand of them. Thus, be it as we affirm, that they worship them and their Images; or as they pretend, that they only pray to them to pray to GOD. How lamentable is their Option! Either to adore Idols instead of the Divinity; or to beg their Intercession, who themselves want all the Intercession of the Son of GOD.

One really knows not how to account for the Prevalence of this Sin. Men fly from GOD into all the various Crimes which human Nature is capable of committing; and when Apprehensions of Futurity, or Decay of Appetite overtake them, instead of throwing themselves into the Arms of eternal Mercy or infinite Goodness, they barter for Pardon with impotent Images, or perished Mortals, who died with the Repute of a few less Sins than the rest of Mankind!-----But could these supposititious Deities attend to their Prayers: ----- Why should Canvass or Stone, why Men, who when living were subject to all the Obduracy, ill Nature, and Passions of Humanity, why be supposed more capable of Pity, more sensible of our Sorrows, than that Fountain of Tenderness and Compassion, who sacrificed his Best-beloved for the sake of Mankind? Or why prefer the Purchase of Pardon from interested mercenary Saints, to the free Forgiveness of him who delighteth not in Burnt-Offerings? who hath no Pleasure in the Death of a Sinner, but rather that he should turn from his Wickedness and live?

See the Picture of the Usurers, by Quint. Matfis, in the Gallery.

See the Picture on this Subject, by Guido, in the Gallery.

Yet still this Prodigality of Devotion is the favourite, the fashionable Religion! This builds those Hospitals for droning Monks; this raises those sumptuous Temples, and decks their gorgeous Altars. Misers, who count Farthings with such Labour and Exactness, with such careful Minuteness, who would deny a Mite to the Fatherless and Widow; here squander their precious Treasures and darling Exactions. View but the Tabernacle of a Saint in Vogue! How Offerings pour in! What Riches are shower'd upon their Altars! Not happy *Job*, when reliev'd from his Misfortunes, and replaced on the Seat of Felicity, saw such Treasures, such Oblations heaped on him by the Bounty and Munificence of his returning Friends.

How great is one's Surprise, on coming to enquire into the Merits that are the Foundation of this universal Esteem! Perhaps a churlish Recluseness; a bold Opposition of lawful Magistrates; a dogmatical Defence of Church-Prerogatives; a self-tormenting Spirit; or worse, a Spirit that has tormented others, under Colour of eradicating Heresies, or propagating the Faith, is the only Certificate they can shew for
their

their Titles to Beatitude. No Love of Society ; no Publick Spirit ; no Heroick Actions, are in the Catalogue of their Virtues. A morose *Carthusian*, or bloody *Dominican*, are invested with Robes of Glory, by Authority of Councils and Consistories ; while a *Curtius* or a *Cocles* are left to the Chance of Fame, which a private Pencil can bestow on them.

See the two Pictures on their Stories, by Mola, in the Gallery.

But it is not necessary to dive into profane History for Examples of unregarded Merit : The Scriptures themselves contain Instances of the greatest Patriots, who lie neglected, while new-fashion'd Bigots or noisy Incendiaries are the reigning Objects of publick Veneration. See the great *Moses* himself ! the Lawgiver, the Defender, the Preserver of *Israel* ! peevish Orators are more run after, and artful *Jesuits* more popular. Examine but the Life of that slighted Patriot ; how boldly in his Youth he undertook the Cause of Liberty ! Unknown, without Interest, he stood against the Face of *Pharaoh* ! he saved his Countrymen from the Hand of Tyranny, and from the Dominion of an idolatrous King : How patiently did he bear for a Series of Years the Clamours and Cabals of a factious People, wandering after strange Lusts, and exasperated by ambitious Ringleaders ! How oft did he intercede

The Allusion to Lord Orford's Life is carried on through this whole Character.

P

for

114 A SERMON on PAINTING.

for their Pardon, when injured himself! How tenderly deny them specious Favours, which he knew must turn to their own Destruction! See him lead them through Opposition, through Plots, through Enemies, to the Enjoyment of Peace, and to the Possession of *a Land flowing with Milk and Honey!* Or

Alludes to the Waters made at Houghton, and to the Picture of Moses striking the Rock, by Poussin, in the Gallery.

with more Surprize see him in the barren Desert, where Sands and Wilds overspread the dreary Scene, where no Hopes of Moisture, no Prospect of undiscovered Springs could flatter their parching Thirst; see how with a miraculous Hand

A Line of Cowley.

He struck the Rock, and strait the Waters flow'd.

Whoever denies his Praise to such Evidence of Merit, or with jealous Look can scowl on such Benefits, is like the senseless Idol, that *has a Mouth that speaks not, and Eyes that cannot see.*

Now to GOD the Father, &c.

A JOURNEY

A
J O U R N E Y
T O
H O U G H T O N,

The SEAT of the Right Honourable
ROBERT WALPOLE Earl of ORFORD,
In the County of NORFOLK.

A P O E M.

By the Reverend Mr. WHALEY.



A
J O U R N E Y
T O
H O U G H T O N.
A P O E M.

SWEET Nymphs, that dwell on *Pindus*' verdant side,
And o'er the Woods, without a Blush, preside,
Celestial Muses, deign your Bard a Lay,
As on the winding Banks of *Vare* I stray.

118 *A Journey to Houghton:*

Yet if the Nymphs from *Pindus* scorn to bow,
Nor deign to listen to a Voice so low;
Their Pride I will repay, and in despite,
While such my Theme, of all the Muses write.

Recall we then, for still 'twill please, to mind
The Morn we left dull *Norwich* Smoke behind,
When, as the lofty Spire just sunk from View,
To a fair verdant water'd Vale we drew;
Where 'midst fair Liberty's all-joyous Plains
Pop'ry still seems to hug her galling Chains.
The Dragon in *Hesperian* Gardens old
Thus slumb'ring lay, and tasted not the Gold;
Thus, 'midst th' eternal Spring *Judæa* keeps,
The lazy Poison of *Asphaltus* sleeps.

Bend then, my Muse, thy Flight to *Weston's* Plains,
(No Verse can flow where Papal Slav'ry reigns)

Weston!

Weston! whose Groves not envy *Pindus'* Shade,
 Nor blest with *Ridley*, want *Apollo's* Aid.
 Here Virtue reigns, and o'er the fruitful Land
 Religion walks, with Freedom Hand in Hand;
 His little Flock the pious Priest informs,
 And ev'ry Breast with Heav'n-born Doctrine warms,
 Soft flows his Stream of Eloquence along,
 And Truths Divine come mended from his Tongue.
 Here the known Bounty of the Place we blest,
 And to our Number join'd the chearful Priest.
 Thro' ancient ^a *Elmham* next our Way we take,
 And gravely nodding, wise Reflections make;
 How strongest Things destructive Time o'erturns,
 And the waste Town its ravish'd Mitre mourns;
 Mitre! repeats the Priest with simp'ring Leer,
 'Twill fit at *Norwich* full as well as here.

But

^a *Elmham*, now a small Village, formerly the Bishop's See, which is now at *Norwich*.

120 *A Journey to Houghton :*

But now, my Muse, in Blushes hide thy Face,
Nor deign the next vile Town in Verse a Place;
Unless thou canst indite in *Blackmore's* Strain,
And say, we call'd full hungry at the *Swan*,
But found no Hay for Horse, nor Meat for Man. }
Dire Hunger! that with meagre Visage stalks,
And never fails to cross the Poet's Walks,
But three short Miles soon brought us bounteous Aid,
And *Mileham's* Fulness *Brisley's* Want o'erpaid,
See! the gay Unicorn the Wood adorn,
Fair sign of Plenty with his Iv'ry Horn!
Here *Ceres* spread her Fruits with lavish Hand,
And *Bacchus* laughing waited our Command.

Hence pleas'd and satisfy'd we take our Road,
And sometimes laugh and talk, but oftner nod.
Yet this soft Indolence not long we kept,
But wak'd to see where others faster slept;

^b Where *Coke's* Remains beneath the Marble rot,
 His Cases and Distinctions all forgot ;
 His Body honour'd and to Fame consign'd,
 For Virtues flowing from th' immortal Mind.
 What would avail this sumptuous Mass of Stone,
 Were he not from his Works for ever known ?
 Let the Survivors of such great Men's Dust,
 Ne'r think to add to Virtue by a Bust ;
 If false, Posterity will find the Lie ;
 If true, without it, it will never die ;
 But thro' succeeding Ages shine the same,
 Or from some *Leic'ster* catch a brighter Flame.

Q

But

^b *Tittleshall*, a Village, in the Church of which is the Burial-Place of the noble Family of *Coke*, and a very fine Marble Monument of the Right Honourable Sir *Edward Coke*, Lord Chief Justice of the *King's Bench* in the Reign of King *James I.* and Ancestor to the present Right Honourable *Thomas Earl of Leicester*.

122 *A Journey to Houghton :*

But farewell Death and Tombs, and mould'ring Urns,
Our Eye with Joy on neighb'ring ^c *Raynham* turns ;
Where Pleasures undecaying seem to dwell,
Such as the Happy in *Elysium* feel,
Where Heroes, Statesmen, and the virtuous Croud,
Receive the great Reward of being Good.
Such Pleasures ev'n on Earth had Heav'n ordain'd,
For him who once our tott'ring State sustain'd ;
Who join'd the glorious Freedom-loving Crew,
Fixt to great *Cæsar* what was *Cæsar's* Due, }
And then, Dictator-like, to Fields withdrew.
Fair ran the Current of his Age, serene
As the pure Lake that bounds the various Scene.
Here whate'er Nature beauteous boasts we find,
Charming when sep'rate, but more charming join'd,
Pleasures,

^c *Raynham*, the Seat of the Right Honourable *Charles Viscount Townshend*.

Pleasures, tho' chang'd, we meet where'er we rove,
 On Hill, in Dale, on Plain, in shady Grove ;
 Here swell the Hillocks crown'd with golden Grain,
 There, at their Feet, fair flows the liquid Plain,
 O'er those the Larks extend their labour'd Note,
 On this the Swans in snowy Grandeur float.

To *Houghton* then we take our pleasing Way,
 Thrice happy Bound'ry of a well-spent Day ;
 Here chearful Plenty met the wearied Guest,
 And splendid Welcome doubly crown'd our Rest.

Thou then, *Apollo*, aid the Poet's Lay,
 Thy Beams gave Lustre to the following Day ;
 When in one House more Beauties join'd we found,
 Than e'er thou seest in all thy glorious Round ;
 Where *Walpole* plac'd with curious happy Cost,
 Whate'er Magnificence or Taste can boast ;

124 *A Journey to Houghton:*

Where, in what Building noblest has, we find
Preserv'd, what Painting liveliest e'er design'd:
See! Sculpture too her Beauties here disclose,
Such as old *Phidias* taught, and *Rysbrack* knows.

^d *Laocoon* here in Pain still seems to breath,
While round his Limbs the pois'nous Serpents wreath;
Life struggling seems thro' ev'ry Limb to pass,
And dying Torments animate the Brass.

The Pencil's Pow'r the proud *Salon* displays,
And struck with Wonder on the Paint we gaze.

See! the proud ^e *Rabbins* at the sumptuous Board,
Frown on the Wretch who kneels before her Lord,
And

^d The Statue of *Laocoon* in Bronze by *Girardon*, from the Antique.

^e The Picture of *Mary Magdalene* washing *Christ's* Feet, by Sir *Peter Paul Rubens*, born at *Antwerp* 1577, and died 1640.

And the rich Unguent, in Devotion meet,
Pours, mixt with Tears, on her Redeemer's Feet.
In vain with Hypocritic Rage they glow,
While Mercy smooths the Heavenly Stranger's Brow,
He the true Penitent with Ease descries,
Sees the Heart speaking in the melting Eyes,
Bids ev'ry Tear with full Effect to stream,
And from his Vengeance all her Sins redeem.

On the next ^f Cloth behold *Vandyke* display
Celestial Innocence, immortal Day,
His Pencil here no more with Nature vies,
Above her plastic Pow'r his Genius flies;
Soars on *Promethean* Wing aloft, and there
Steals Forms which Heav'n-born Cherubs only wear;

Pours

^f The Holy Family with a Dance of Angels, by Sir *Anthony Vandyke*, a Scholar of *Rubens*, born at *Antwerp* 1599, and died 1641.

126 *A Journey to Houghton:*

Pours Airs divine into the human Frame,
Darts thro' his Children's Eyes Seraphic Flame,
While o'er the sacred Forms such Beauties reign,
As not belie the Sainthood they contain.

Behold! where^g *Stephen* fainting yields his Breath,
By great *Le Sueur* again condemn'd to Death;
With strange Surprise we view the horrid Deed,
And then to Pity melted turn the Head,
Left, as Spectators of the Martyr's Fall,
We innocently share the Crime of *Saul*.
Here too^h *Albano's* Pencil charms the Eye;
Morellio here unfolds the azure Sky.

Sweet

^g The Stoning of St. *Stephen*, by *Eustache Le Sueur*, born at *Paris* 1617, and died 1655.

^h *John* baptizing *Christ*, by *Francis Albani*, who died 1662.

ⁱ Sweet modest Charms the Virgin's Cheek adorn,
To Heav'n on Wings of smiling Seraphs born.

The next gay Room is known by ^k *Carlo's* Name,
Fair *Mausoleum* of *Maratti's* Fame!

Such Strokes, such equal Charms each Picture boasts,
We venture not to say which pleases most.

Thus on the Galaxy with Joy we gaze,
Nor know which Star emits the brightest Rays.

Yet if beyond himself he ever flew,
If e'er beyond a Mortal's Touch he drew,
Amidst the Glow that from that Purple breaks,
Look on yon ^l Pope, nor wonder if he speaks.

With

ⁱ An Assumption of the Virgin *Mary*, by *Morello*.

^k The Green Velvet Drawing is called the *Carlo-Marat* Room, from being filled with Pictures of that Master and his Scholars. *Carlo-Maratti* was born at *Rome* 1625, was a Scholar of *Andrea Sacchi*, and died 1713.

^l A Portrait of *Clement IX*.

128 *A Journey to Houghton:*

With Length of Days and Fame *Maratti* blest,
Ne'er wept departed Genius from his Breast;
But when just drooping, sinking to the Ground,
^m Spread sportive Loves, and laughing Cherubs round;
E'en Death approaching, smil'd, and made a stand,
And gently stole the Pencil from his Hand.
Thus falls the Sun, and, as he fades away,
Gilds all th' Horizon with a parting Ray.

Next on the gorgeous Cabinet we gaze,
Which the full Elegance of Paint displays,
In strong Expressions of each Master's Mind,
The various Beauties of this Art we find;
Here vast Invention, there the just Design,
Here the bold Stroke, and there the perfect Line,
With

^m He painted the Judgment of *Paris* in this Room, when he was 83.

With Ease unequall'd here the Drawing flows,
And there inimitable Colour glows.

With Summer here the Cloth ⁿ *Baffano* warms,
There locks the World in Winter's hoary Arms;
On the warm View we look with pleas'd Amaze,
Then turn to Frost, and shudder as we gaze.

Mirth unrestrain'd in Rusticks humble Cells
On chearful *Teniers*' laughing Canvass dwells,
Nor ever are his warm Expressions faint,
But laughing we enjoy the comic Paint;
'Till Scenes more horrid break upon your Eye,
Effects of *Borgognone*'s too cruel Joy.

Strong was his Fancy, and his Genius good,
But bred in Camps, he mix'd his Tints in Blood;

R

Alternate

ⁿ The *Bassans*, Father and Son, were very eminent Landscape-Painters, about the Middle and towards the End of the sixteenth Century.

130 *A Journey to Houghton:*

Alternate bore the Pencil and the Sword,
And the same Hands that fought, the Fight record.

But lo! and let the pious Tear be shed,
On the sad ° Cloth the World's great Master dead.

The Mother see! in Grief amazing drown'd,
And Sorrow more than mortal spread around.

What striking Attitudes! what strong Relief!
We see, we wonder at, we feel the Grief.

Who could such Pow'r of speaking Paint employ?

Own, *Parma*, own thy darling Son with Joy;

Still to his Memory fresh Trophies rear,

Whose Life insatiate ^p War itself cou'd spare.

No

• *Christ* laid in the Sepulchre, by *Parmegiano*.

^p *Francis Mazzuoli*, commonly called *Parmegiano*, was born 1504, and died 1540. There is a Story of this Master at the taking of *Parma*, like that of *Archimedes*, and also like that of *Protogenes*, at the taking of *Rhodes*, while he was painting his famous *Ialysus*.

No Arms he needed 'midst the fatal Strife,
 But to his potent Pencil ow'd his Life,
 The wond'ring Soldier dropp'd the lifted Sword,
 Nor stain'd those Hands he only not ador'd.

Now as *Æneas* in the *Stygian* Glades
 Wond'ring beheld departed Heroes Shades,
 Amidst the Forms of Worthies dead we range,
 By eternizing Paint preserv'd from Change.
 Here Law and Learning dwell in *Wandesford's* Face,
 While valiant *Whartons* shine with martial Grace;
 And the soft Females of the Race declare,
 That these no braver were, than those were fair;

R 2 In

⁹ In the Yellow Drawing are Portraits by *Vandyke*, of Lord Chief Baron *Wandesford*, Lord and Lady *Wharton*, their Daughters, Archbishop *Laud*, King *Charles I.* and his Queen. The Portrait of the Earl of *Danby*, now hangs in the Great Parlour.

132 *A Journey to Houghton:*

In garter'd Glory drest here *Danby* stands ;
And *Laud* with Air imperious still commands.

The next great ^r Form with melancholy Eye,
And inauspicious Valour seems to figh.

Peace to his Soul ! howe'er 'gainst Right he fought,
Be in his dreadful Doom his Sin forgot ;

× Too much misl'd to leave his Honour clear,
Too wretched not to claim a gen'rous Tear !

A Wretch to Virtue's still a sacred thing :
How much more sacred then, a murder'd King !

But be our Wrath, as it deserves, apply'd
To his Two Guides, still closest to his Side,
Laud and the Queen, whose fatal Conduct shew,
What bigot Zeal, and headstrong Pride cou'd do.

But

^r King *Charles* the First.

But see where ^s *Kneller* now our Eye commands
To pictur'd Kings, familiar to his Hands;
Kings, to support a free-born People made,
Kings, that but rul'd to blefs the Lands they sway'd;
Sov'reigns, whose inoppressive Pow'r has shown
Freedom and Monarchy, well-join'd, are One.

See mighty ^t *William*'s fierce determin'd Eye,
Freedom to save, or in her Cause to die;
As when on *Eoyne*'s important Banks he stood,
And, as his Deeds surpriz'd the swelling Flood,
All torn and mangled false Religion fled,
And crush'd Oppression snarl'd beneath his Tread.

Next

^s Sir *Godfrey Kneller*.

^t K. *William III.* on Horseback.

134 *A Journey to Houghton:*

Next, in the steady Lines of ^u *Brunswick's* Face,
 Majestick manly Honesty we trace;
 Pleas'd, as on *Sarum's* Plain with glad Accord,
 When willing Thousands hail'd their new-come Lord,
 And (far beyond a Tyrant's baleful Glee)
 The King rejoic'd to find his People free.
 Good Prince, whose Age forsook thy native Land
 To bless our *Albion* with thy mild Command,
 Long may this sacred Form of Thee remain,
 Here plac'd by him whose Counsels bless'd thy Reign,
 And ever may his Sons with Joy relate,
 That He as Faithful was as Thou wert Great.

But now, my Muse, to sob'rer Pomp descend,
 And to the cool Arcade my Steps attend.

Here,

^u K. George I. on Horseback.

Here, when the Summer Sun spreads round his Ray,
Beneath the bending Arch young *Zephyrs* play,
And, when it farther from our Orb retires,
Old *Vulcan* smiling lights his chearful Fires.
Hither the jolly Hunter's Crew resort,
Talk o'er the Day, and re-enjoy their Sport :
Here too, with Brow unbent, and chearful Air,
The mighty Statesman oft forgot his Care ;
Knew Friendship's Joys, and still attentive hung
On *Pelham*, *Edgcumbe*, *Devonshire*, or *Yonge*,
In Senates form'd or private Life to please,
There shar'd his Toil, and here partook his Ease.

Here be thy Stay, my Muse, tho' pleas'd, not long,
Thy Sister Painting claims again my Song,
Where thron'd in State the Goddess we descry
As the gay *Gall'ry* opens on our Eye.

136 *A Journey to Houghton :*

Here in her utmost Pomp well-pleas'd she reigns,
Nor weeps her absent *Rome*, or *Lombard* Plains ;
Here the great Master's Genius still survives,
Breathes in the Paint, and on the Canvass lives.

* Whate'er in Nature's forming Pow'r is plac'd,
Fair to the Eye, and luscious to the Taste,
Is by our cheated Sense with Joy perceiv'd,
Nor but by Touching are we undeceiv'd.

Pausing and loth to be convinc'd we stand,
Lest the fair Fruit should suffer from our Hand,
Lest the prest Plum our ruder Touch should own,
Or swelling Peach bewail its injur'd Down ;
Lest dare we to the Fish or Fowl draw near,
Tho' tempting, strongly guarded they appear,

Frighted

* The four Markets, by *Rubens* and *Snyders*.

Frighted we scarce can brook the horrid Looks
Of Dogs, and snarling Cats, and swearing Cooks.
What Strokes, what Colours *Snyders* could command!
How great the Power of *Rubens*' daring Hand!
Immortal *Rubens*! whose capacious Mind,
Of the vast Art to no one Part confin'd,
Pierc'd like the Sun's quick Beam, all Nature thro';
And whatsoe'er the Goddess form'd, he drew.
See! ^y *Mola* next the *Roman* Deeds displays,
That bid our Hearts be Patriot as we gaze.
Here ^z *Julio*'s wond'rous Buildings still appear,
And swelling Domes still seem to rise in Air.

S

Great

^y The Stories of *Curtius* and *Cocles*, by *Mola*, born 1609, died 1665.

^z A Piece of Architecture, by *Julio Romano*, born 1492, and died 1546.

138 *A Journey to Houghton:*

Great Shade of ^a *Poussin*, from the Muse receive
All the Renown a Verse, like hers, can give.
Genius sublime! to reach thy soaring Praise,
A Muse like *Maro*'s should renew her Lays;
Rival of *Raphael*! such thy wond'rous Line,
'Tis next to his, and only not divine.

Ye Maids, employ'd in spotless *Vesta*'s Sight,
Lend me a Beam of your Eternal Light;
Full on yon Picture throw the sacred Ray,
And high Imperial Chastity display.
See! the great *Roman* on his martial Throne,
Outdo whate'er in War his Arms had done;
See him rise far beyond a Soldier's Fame,
And *Afric*'s Victor but a second Name.

I

Valiant

^a Here are the Stories of *Scipio*'s Continnence, and of *Moses* striking the Rock,
by *Nicolo Poussin*, born 1594, and died 1665.

Valiant and Great he trod the Field of Blood,
 But here is Virtuous, Bountiful, and Good;
 Resists the utmost Pow'r of Female Charms,
 Feels all the Force, yet gives 'em from his Arms,
 And Lord of all the Passions of his Breast,
 Defeats e'en Love, and makes his Rival blest.

Wonderful Strokes, that thro' the Eye impart
 Such various Motions to the human Heart!
 Thro' it a thousand floating Passions move,
 We pity, wonder, weep, rejoice and love.

The moral Tale thus exquisitely told,
 His Colours now diviner Truths unfold;
 At *Horeb's* Rock in sacred Awe we stand,
 And pencil'd Miracles our Faith command.
 The mighty Law-giver his Rod displays,
 And the tough Flint his potent Touch obeys;

140 *A Journey to Houghton:*

Quick into Streams diffolves the solid Stone,
And floats the Waste with Waters not its own.
See there the shrivel'd Cheek, or languid Eye,
Swell into Health, or lighten into Joy ;
As eager, crouding in the Draught they join,
Reviving Thousands blefs the Stroke Divine.
But thou, fair Damfel, with distinguish'd Worth,
Emblem of filial Piety, stand forth ;
Forgot her own consuming inward Fire,
She lifts untouch'd the Vessel to her Sire ;
With the cool Draught his heaving Breast relieves,
And, as she sooths his Pain, her own deceives.

With ^b Scenes too sad *Salvator* strives to please,
Since what creates our Wonder spoils our Ease ;

We

^b A very capital Picture of the Prodigal Son on his Knees at Prayers amidst the Herd of Swine, by *Salvator Rosa*, born 1614, and died 1673.

We give the wretched Prodigal a Tear,
And wish his kind forgiving Father near.

As on *Avernus*' Banks the Hero stood,
Scar'd at the dreary Darknefs of the Wood,
'Till thro' the Leaves fair shot th' auspicious Light,
And with the branching Gold reliev'd his Sight;
So rescu'd from the horrid Scene we stand,
By the sweet Effluence of *Guido*'s Hand.
Soft to the Sight his ev'ry Colour flows,
As to the Scent the Fragrance of the Rose.
Pure Beams of Light around the ^c Virgin play,
Clad in the Brightnefs of celestial Day;
Be as they may the Broils of fierce Divines,
Pure and unspotted here at least she shines.

Thee

^c The famous Picture, by *Guido*, of the Doctors of the Church disputing on the Immaculate Conception. *Guido Reni*, born 1575, and died 1642.

142 *A Journey to Houghton:*

Thee too, ^d *Lorraine*, the well-pleas'd Muse should
Nor e'er forget ^e *Domenichini*'s Fame; [name,

But sudden Sorrow stops the flowing Line,

And not one Smile is found among the Nine.

^f Behold where all the Charms that Heav'n could give,
Blended in one sweet Form, still seem to live;

Then sink to Tears, nor stop the bursting Groan,

When thou art told that all those Charms are gone.

Relentless Death still forcing to the Grave

The Good, the Fair, the Virtuous, and the Brave,

Here the whole Malice of his Pow'r put on,

And aim'd a Dart that flew them all in one.

How

^d *Claud. Gille of Lorraine*, born 1600, and died 1682.

^e *Domenico Zampieri*, commonly called *Domenichini*, born 1561, and died 1641.

^f The Portrait of *Catharine Skorter*, first Wife to Sir *Robert Walpole*. She died Aug. 20, 1737.

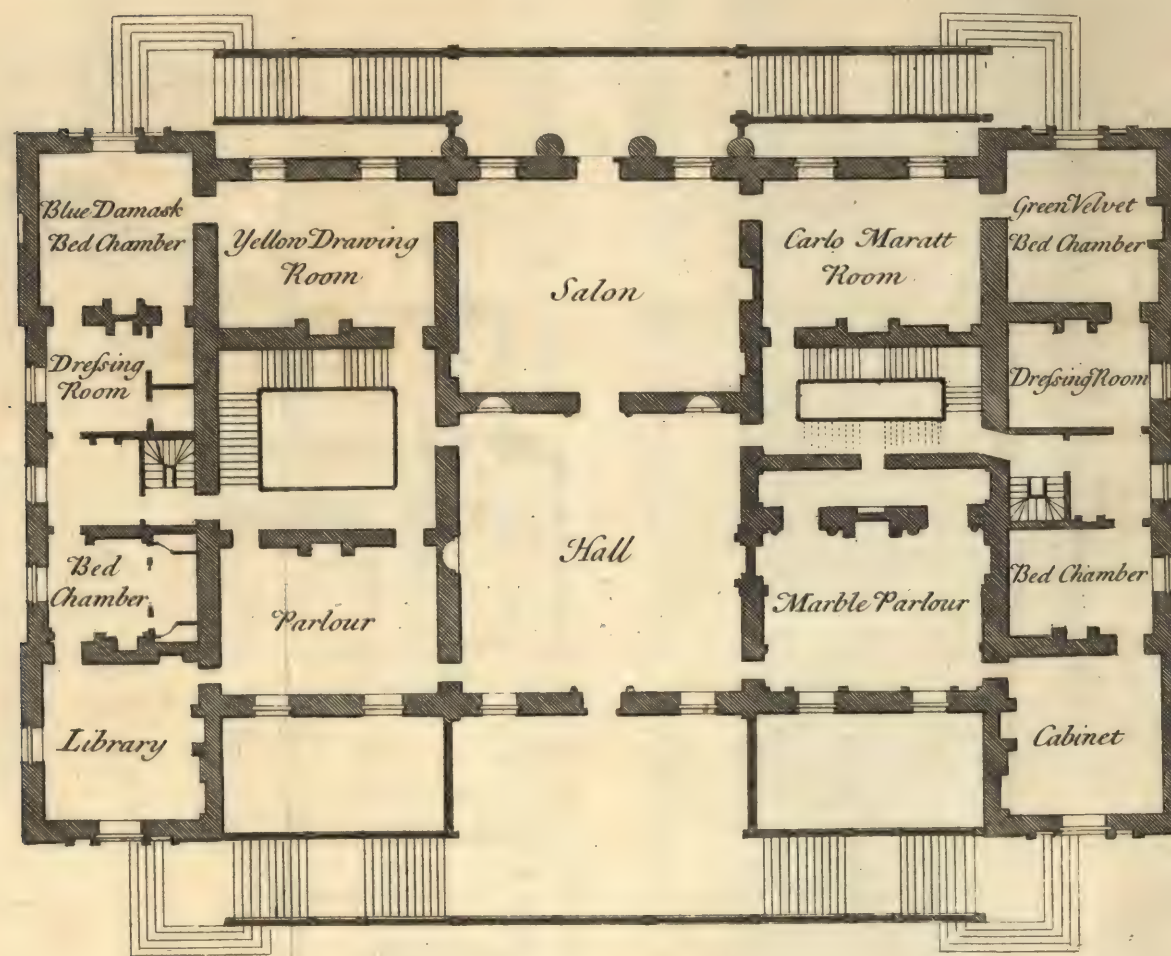
How Fair, how Good, how Virtuous was the Dame,
A thousand Hearts in Anguish still proclaim ;
How brave her Soul, against all Fear how try'd,
Sad fatal Proof she gave us when she dy'd.

Thou then, my Friend, no farther Verse demand,
Full swells my Breast, and trembling shakes my Hand,
And these sad Lines conclude my mournful Lay, }
Since we too once must fall to Death a Prey, }
May we like *Walpole* meet the fatal Day.

F I N I S.

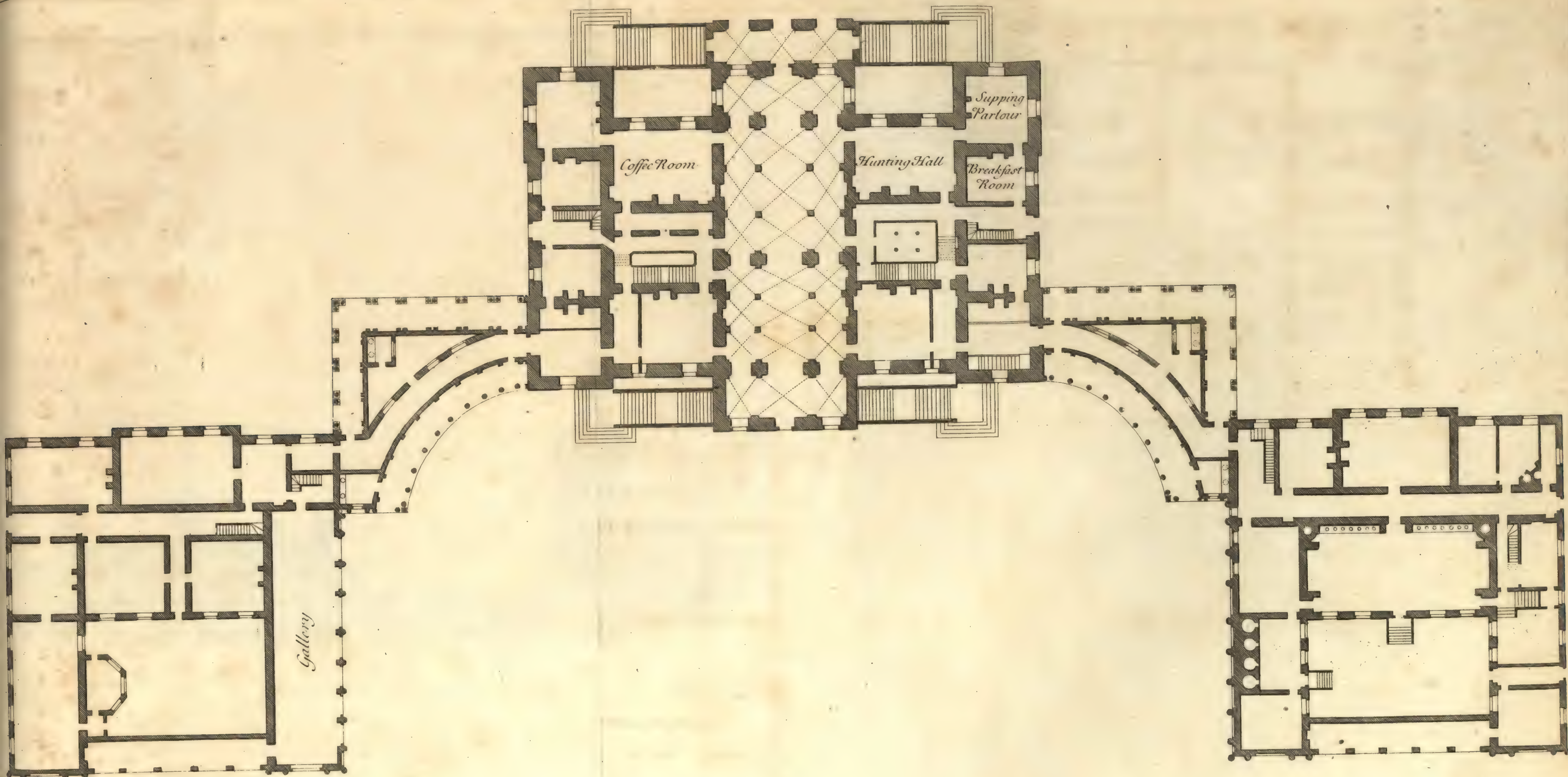


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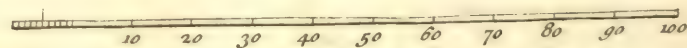


Plan of the Principal floor.





Ground Plan.



West



West Front.

20 30 40 50 60 70 80 90 100 110



East Front.

4311) WALPOLE: Aedes Walpolianae: or, a description of the collection of pictures at Houghton-Hall... 3rd ed (last), London 1767, 29x23, half cloth; 2 engr. fps by Vertue, 143p, 4 engr. folding plans by Vertue. Schlosser p 504. This 3rd and last edition is identical with the 2nd which is a revised and enlarged version of that of 1747. Marillier p 15 describes the sale of the collection to the Empress of Russia for £ 40,000 as "one of those lamentable dispersals of British treasures to foreign countries which have, unhappily become so common today, under the stress of heavy death duties and American willingness to buy". The collection has been described as "the most glorious collection both for number and choice in this country, or perhaps in any other, those of the Duke of Orleans excepted". See also Lugt I 1386 and Taylor p 431 "(Aedes Walpolianae) is a remarkable work, the outstanding piece of the English art criticism of the 18th century before Sir Joshua" £ 50

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